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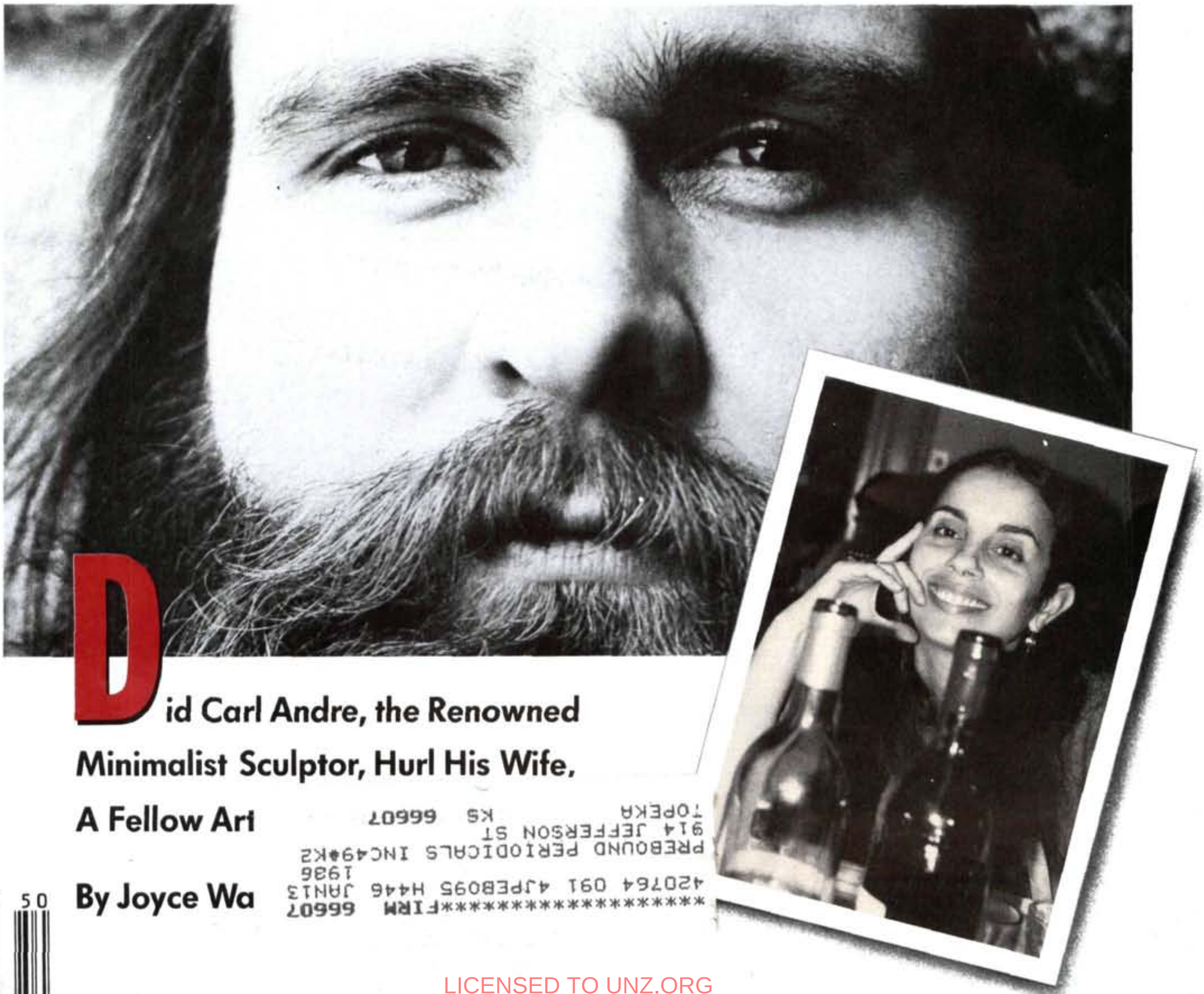

Did Carl Andre, the Renowned Minimalist Sculptor, Hurl His Wife, A Fellow Art

By Joyce Wa

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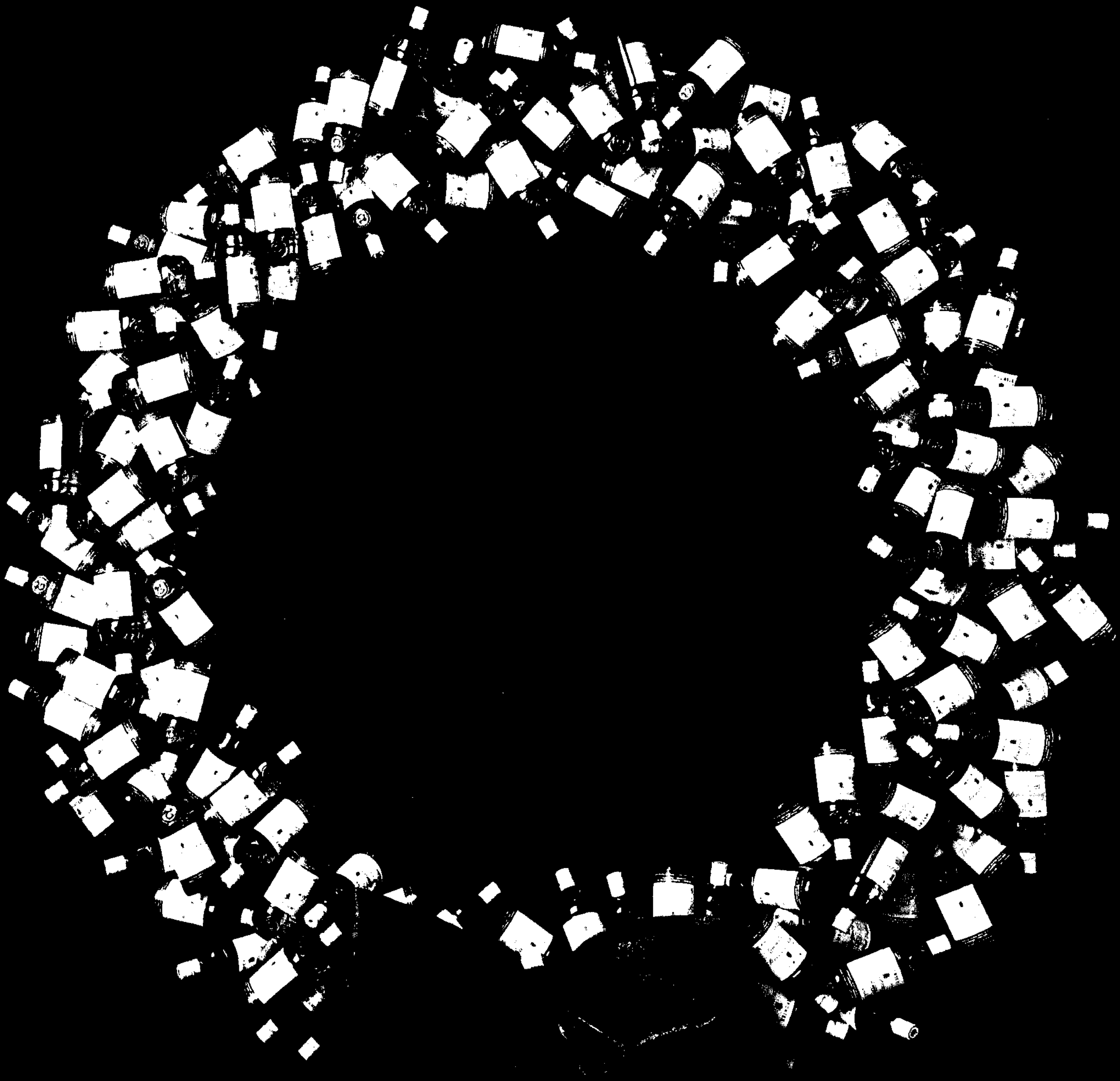

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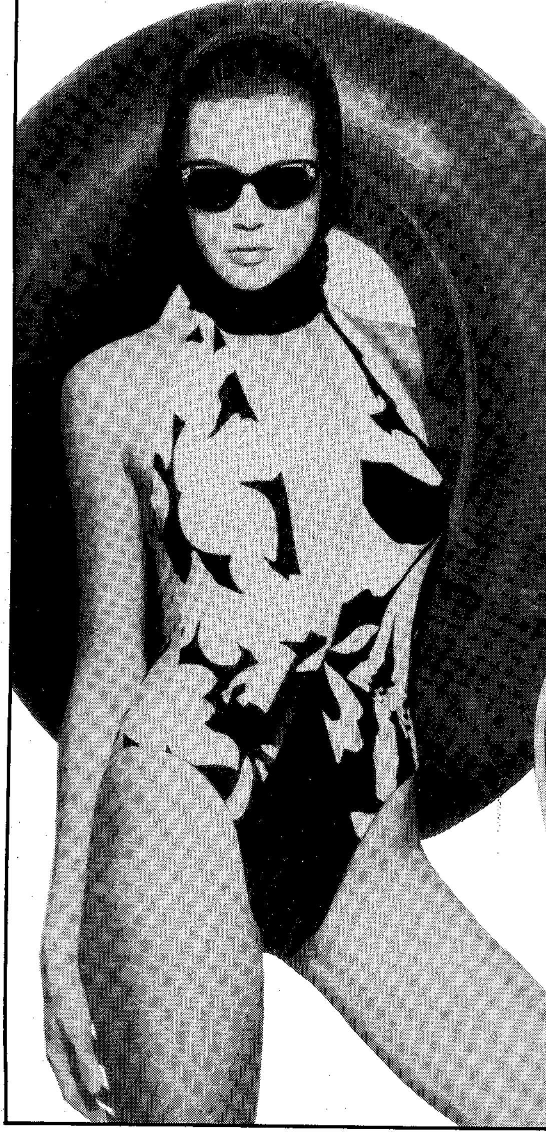

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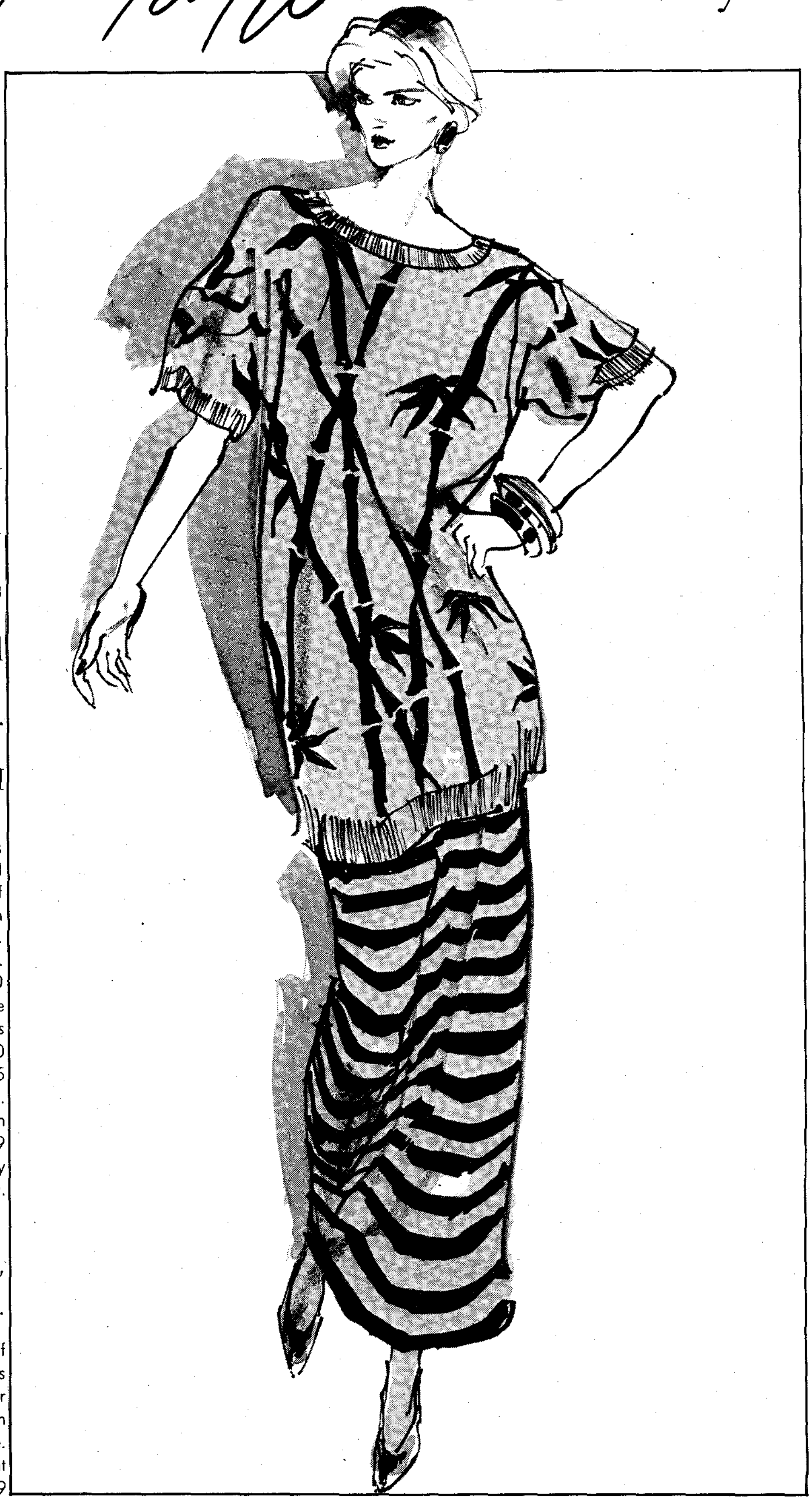

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BY NICHOLAS PILEGGI

During the city's worst housing crisis in 40 years, as many as 25,000 rental apartments are being kept vacant. A landlord looking to convert a rental building to a co-op or condominium can "warehouse" units and then use them as votes toward the 15 percent of the apartments needed for the plan's approval. If a building owner is willing to absorb the temporary loss in rent, he can double or triple his profit when he sells out. And little has been done to stop the practice. "During World War II," says Assemblyman Pete Grannis, "you could be sent to jail for hoarding. We've got the same situation in the city today."

38 A Death in Art

BY JOYCE WADLER

In September, sculptor Carl Andre was charged with killing his wife, artist Ana Mendieta, 36, by flinging her out a window of their thirty-fourth-floor apartment. It was a marriage of opposites: He was the detached New Englander, she the impulsive Cuban. At 50, he was a museum-class artist; her career was just taking off. What really happened is unclear. "Ana would never jump out that window," says a friend of both artists, "but I can't imagine Carl throwing her out."

48 The Chicago Charge

BY ROSS WETZSTEON

Glengarry Glen Ross, Hurlyburly, True West, and *Orphans* have been hits on and off Broadway. So have John Malkovich, Joe Mantegna, and Laurie Metcalf. Over the past few years, New York theater has been energized by imports from Chicago. The latest is Gregory Mosher of the Goodman Theatre, who in April was appointed director of the Vivian Beaumont Theater. He brings with him a belief in ensemble acting and a desire to produce new American plays. So far, Mosher is proceeding slowly, but if Broadway is moribund, anything might be possible—even the revitalization of the Vivian Beaumont

62 Merry Manor

BY MARILYN BETHANY

When it comes to Christmas, Joseph Cicio, Macy's senior vice-president for store design, is a traditionalist. So at his country home—which just happens to be a Connecticut castle in the midst of a 355-acre park—there's a seventeen-foot tree in the drawing room; evergreen garlands studded with apples, pears, and nuts draped over the fireplace; and a wreath on the door.

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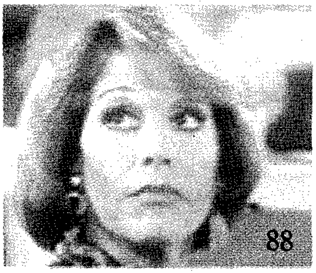

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Cover: Photograph of Carl Andre by Gianfranco Gorgoni/Contact Press Images. Photograph of Ana Mendieta by Wendy Evans.

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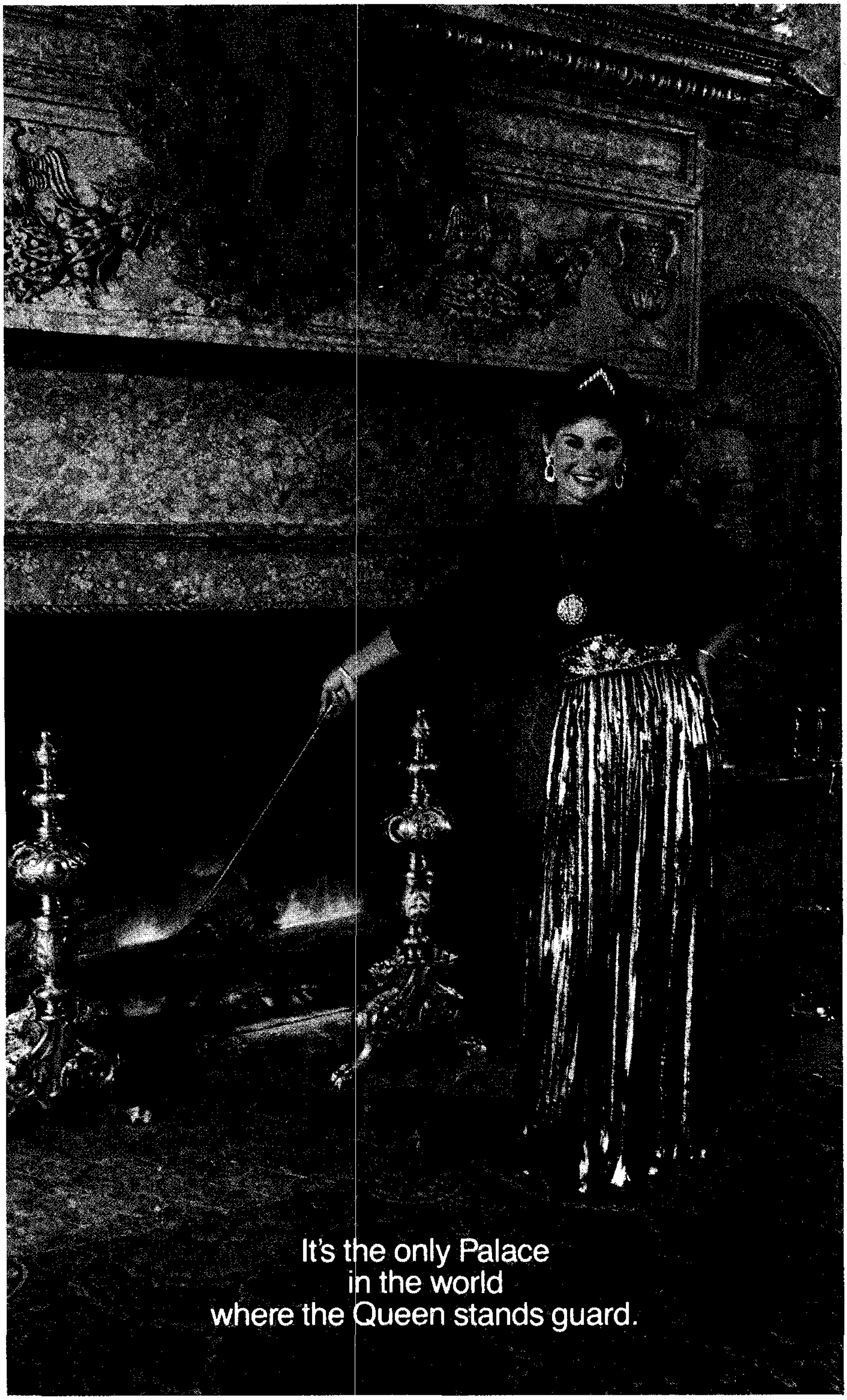

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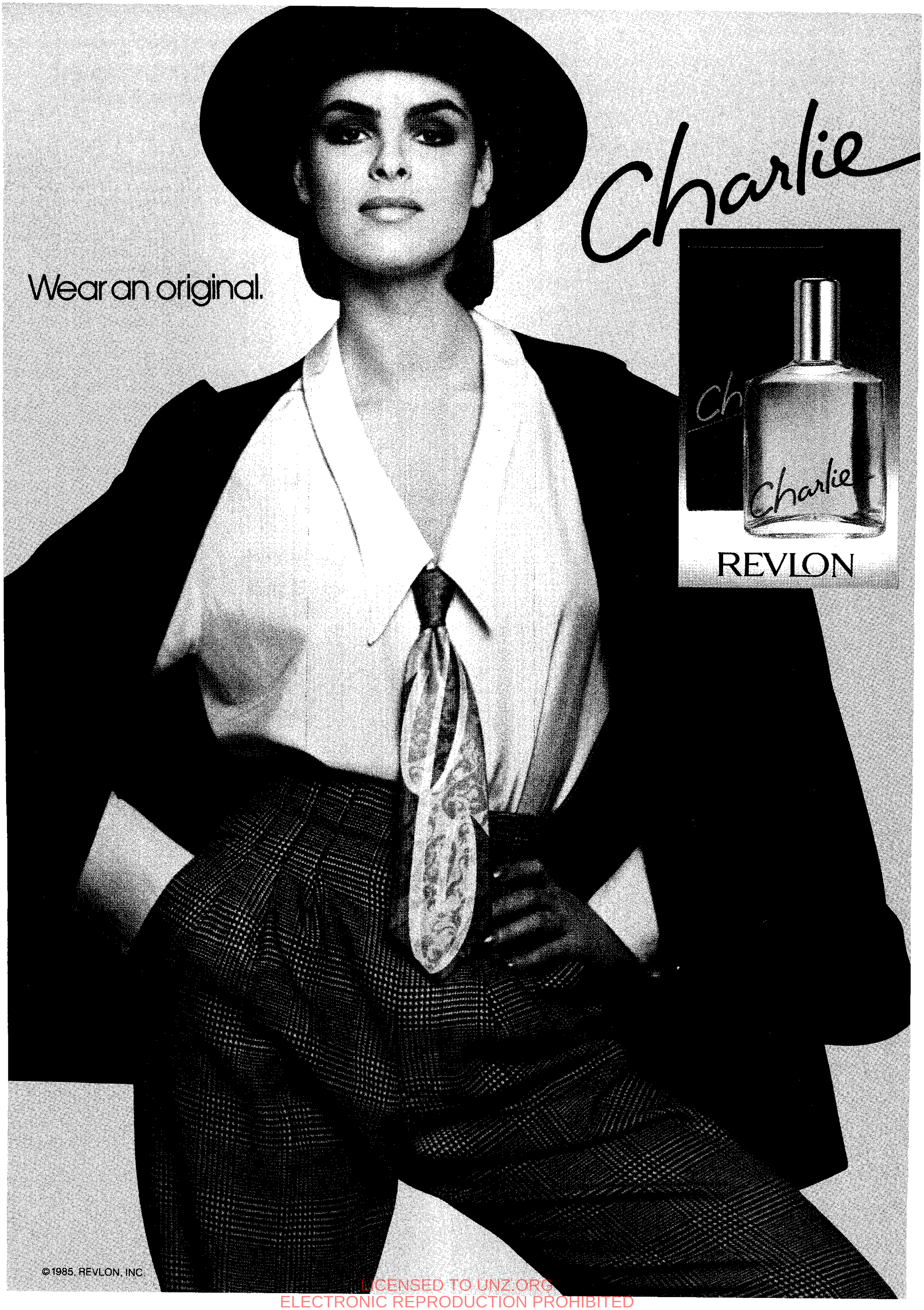
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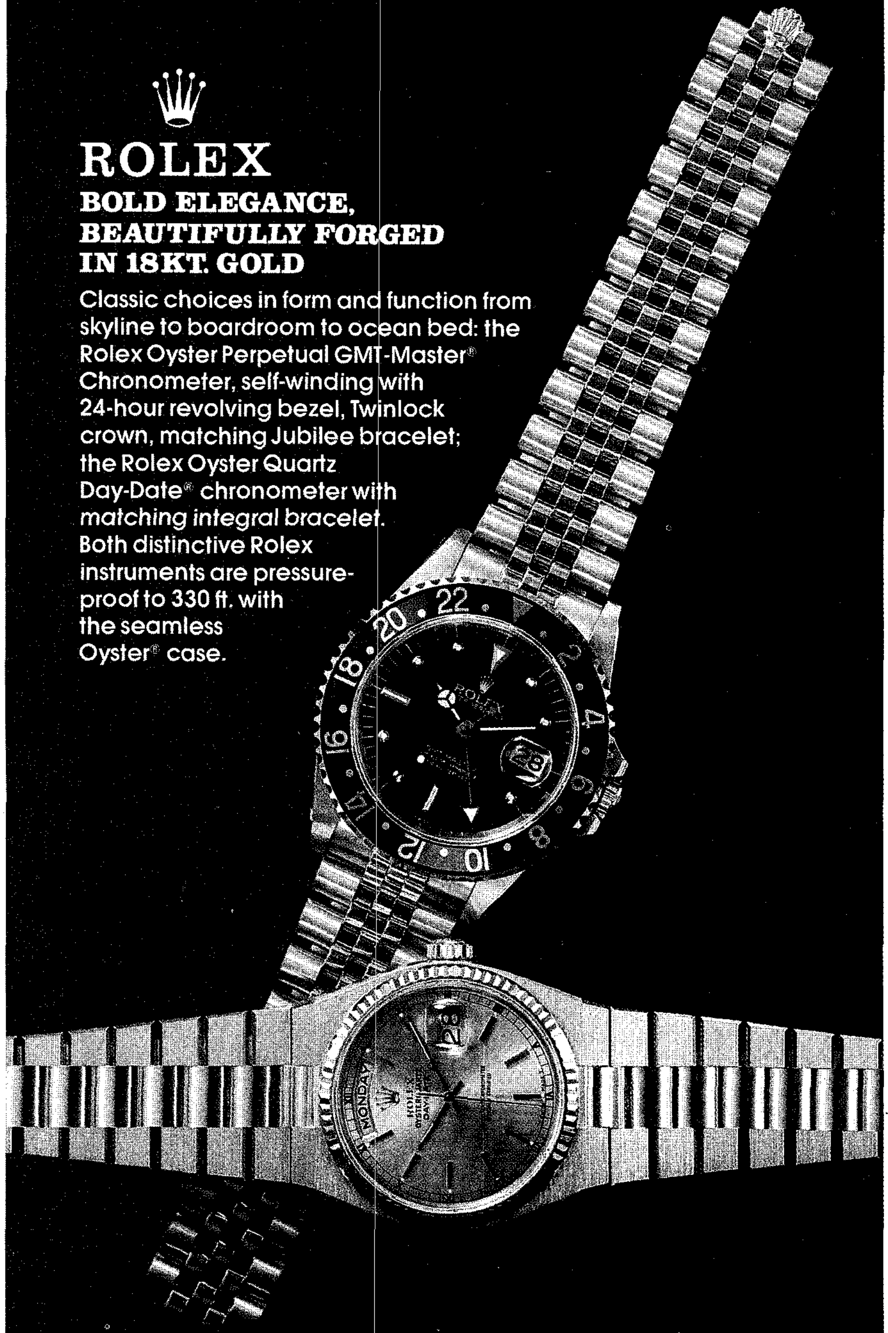

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LETTERS

Mother v. Father

JANE YOUNG'S ARTICLE "THE FATHERS Also Rise" [November 18] was a superb job of journalism. It is a credit to her that she was able to take on an issue in which the facts are usually blurred by emotion and to present in a clear light the case of the "forgotten victims"—divorced fathers.

As a divorced father, I understood the agony these men feel each day while estranged from their children. As the law stands now, it is prejudiced against men. Kids need all the love they can get. The act of parenting needs all the help it can get. Anything short of joint custody makes a mess of everything. I hope the State Legislature and the governor will see the wisdom of this and change the laws so that they work for all of us.

Divorced fathers may wish to join the organization I belong to, the Association of Divorced Fathers. The New York City chapters are located at 330 Pearl Street, New York, New York 10038 (619-4980), and 728 Classon Avenue, Brooklyn, New York 11238 (718-857-5789).

Chester Higgins Jr.
Brooklyn

MY STATEMENT QUOTED IN "THE FAthers Also Rise" may leave the impression that I am opposed to reasonable visitation by fathers. I feel very strongly that non-custodial parents have not only a right but a duty to continue their parenting responsibilities and should be encouraged to be a part of their children's lives. Visitation is clearly in the best interest of children, and it is the best interest of children that the law seeks to preserve and protect. Custodial parents who interfere with reasonable visitation clearly do harm to their children, and such action should not be condoned.

Richard D. Huttne
Administrative Judge, Family Cour
City of New Yorl
Manhatta

IN A 1984 STUDY, DR. JAMES R. TURNE found that two thirds of the fathers wh won sole custody did not have close o nurturing relationships with their chil dren and sought custody out of "anger at their wives and/or because *they* decid ed their ex-wives were poor mothers.

In my own forthcoming study, *Mothe on Trial: The Battle for Children and Cu tody,* I found that 70 percent of mothe

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who had been "good enough" to be their child's primary caretaker during marriage lost custody, both privately and judicially, to fathers, 87 percent of whom had not previously been involved in primary child care, 67 percent of whom had paid no child support, 62 percent of whom had physically abused their wives during marriage or divorce, and 37 percent of whom had kidnapped their children. Non-custodial mothers were treated as pariahs, often being denied visitation and blamed for having lost custody. I have yet to read a magazine article about their sorrows and suffering.

Phyllis Chesle
Brooklyn

The Sound of Money

WE WERE PLEASED TO BE INCLUDED IN "Restaurant Loudness" [by Amy Virshup, November 18]. We have ha staunch advocates and adversaries on the subject since we opened the first Caramba. Some of our best customers would complain about the noise level while others would comment on the "fun atmosphere" and "fiesta" feeling.

We finally decided to install some acoustic tiles in the dining rooms, but before that could be done, our sales increased significantly. So we, like America's owners, reasoned, "If it ain't broke don't fix it."

Paul G. Seama
Manhatta

"RESTAURANT LOUDNESS" DEALT AL most exclusively with noise as an an noyance to restaurant patrons. Of equa or greater importance is the exposure restaurant *employees* to high noise level

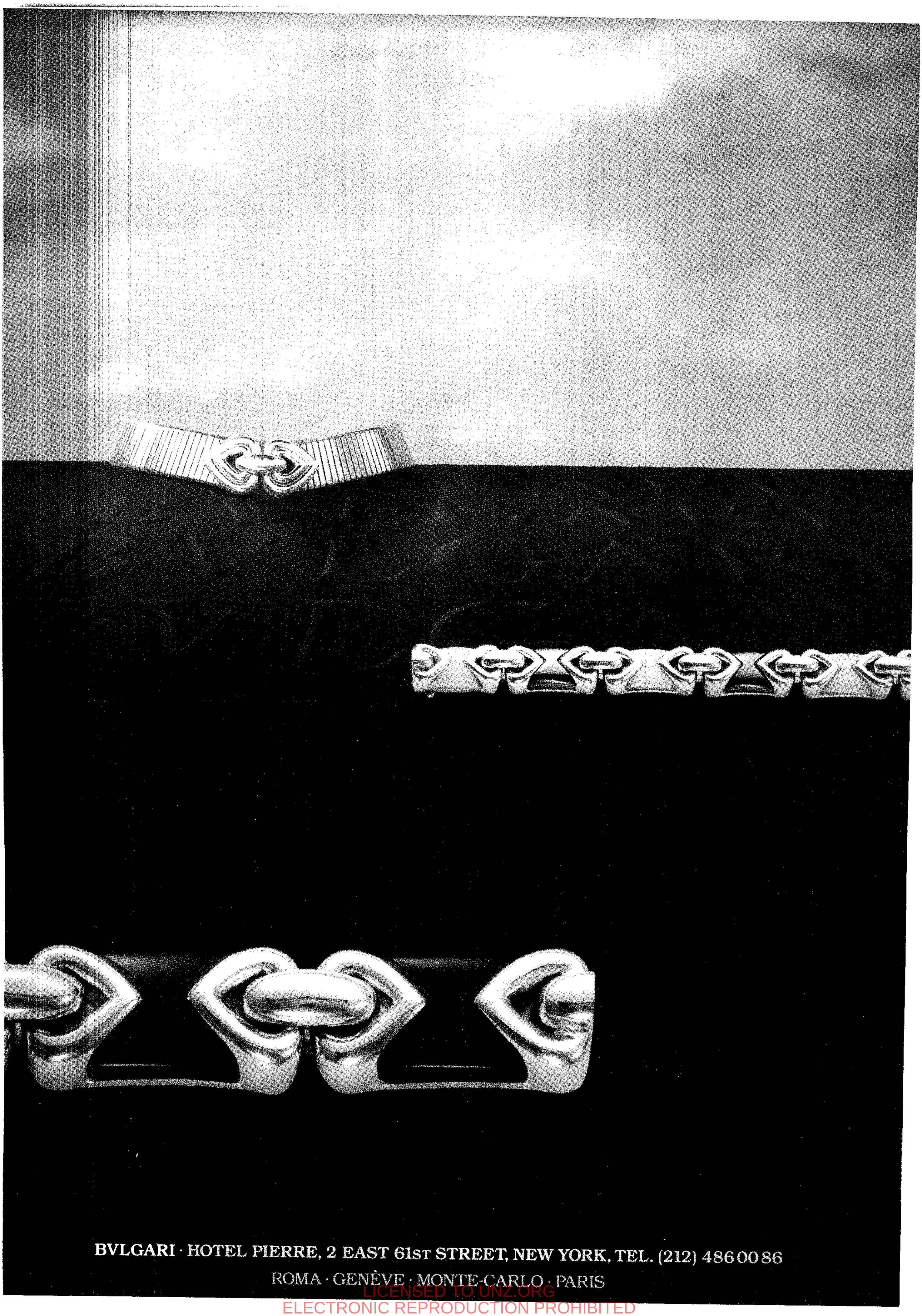
A diner may be exposed to the noise i a restaurant for a couple of hours tw three, or four times a week. The em ployees, however, are exposed for six t eight hours for five or six days a week.

The article mentions that the Occup tional Safety and Health Administratio considers six hours at 92 dBA to be ha ardous. It does not mention that OSH requires that audiometric tests and hea ing protection (earplugs, earmuffs, etc be made available to employees who a exposed to noise of 85 dBA for eigh hours. Of the 33 establishments su veyed, 11 had average noise levels of dBA or greater.

High noise levels can produce a pe manent loss of hearing, which is not co rectable by a hearing aid. What is pa ticularly ironic about this is that many the employees of New York restauran are aspiring actors and singers, peop whose craft depends on interpreting an understanding the spoken word.

James R. Co
Manhatt

THANK YOU FOR YOUR INVALUABLE PIE of journalism "Restaurant Loudness

**BVLGARI** · HOTEL PIERRE, 2 EAST 61ST STREET, NEW YORK, TEL. (212) 486 00 86

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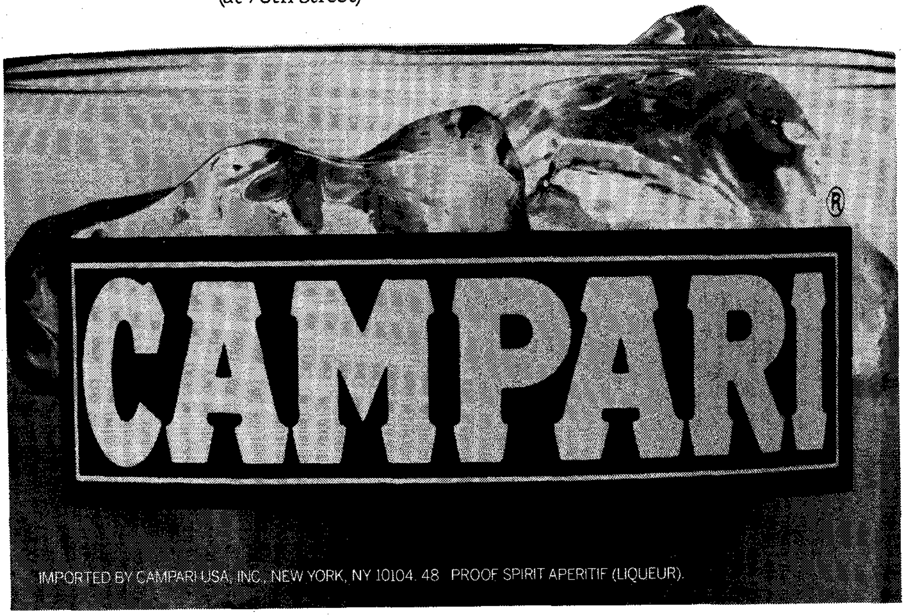

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Gregory Greenberg
Manhattan

The Mouths of Babes

FOR *New York* MAGAZINE TO COMPARE the 1986 *Zagat New York City Restaurant Survey* ["The Food Spooks," November 25] with the *Guide Michelin* is like comparing a Junior League cookbook with *Larousse Gastronomique.* Michelin uses a staff of professionals with extremely strict standards, whereas Zagat uses "anyone who was interested enough to participate."

Does it occur to readers of the survey that any restaurateur with 50 friends and 50 stamps could easily influence the results? Or that many respondents may not have visited the restaurants in the past five years? Or that many of the respondents may have no taste whatsoever?

One wonders if *New York* would devote eleven pages to a guide to opera, art, music, or theater written by "anyone who was interested enough to participate."

John F. Marian
Peter Meltze
Tuckahoe, N.Y.

WITH SUCH RECOMMENDATIONS AS LUtèce, the Four Seasons, and La Côte Basque, the *Zagat Survey* is a restauran guide for the elderly.

The reason we have a restaurant boo in New York is that we have a populatio of young professionals who know thei food but have no wish to deal with th snobbery of Le Cirque or the "21" Club These are couples under 40 who ear over $100,000 a year and prefer suc places as Texarkana, the Odeon, an Cafe Luxembourg (the only "young places listed), where they may dress a they please and do not have to deal wit arrogant maître d's.

Mr. Zagat has gone to a lot of troubl to tell the affluent elderly what they already know.

Shepherd Rain
Manhatta

IT'S A PITY THAT THE *Zagat Survey*'s RE view of Gage & Tollner was marred b the gratuitous and inaccurate remar "Travel with an armed guard at night."

I'd like to point out that the Fulto Street mall, where the restaurant is loca ed, is one of the safest areas in the cit The 84th Precinct maintains a foot-patr force of eight cops on the mall, and th Fulton Mall Improvement Associatio has four private security guards there.

Joseph F. Frenc
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

GOLDMAN'S HOTEL ...KOCH'S GEISHAS...THE MONTANA'S MESS...MAILER'S BOTTOM LINE

ANOTHER NEW LIFE FOR THE GOTHAM?

Sol Goldman, who sold a 99-year lease for the Gotham Hotel to Nova-Park, the Zurich-based hotel firm, nearly five years ago, is now negotiating to buy back the lease and reopen the hotel. Goldman would buy the hotel in partnership with William Zeckendorf Jr. and Arthur Cohen. One source familiar with Goldman's plans says that if the deal goes through, Zeckendorf, Cohen, and Goldman will get the Fifth Avenue landmark, which has been empty since 1981, at a "distress-sale price."

Nova-Park, which vowed to turn the Gotham into the crown jewel of its empire, invested an estimated $122-million in the hotel but abandoned the renovation in 1983 when the company went through a major reorganization. Goldman, Zeckendorf, and Cohen hope to finish the renovation and bring in a management company to run the revived Gotham.

KOCH IN JAPAN—PRICE WAS RIGHT

It appears Mayor Koch suffered a slight lapse in diplomacy after returning from his trip to Japan. According to a source at the Jerusalem Foundation, Koch recently told visiting Jerusalem mayor Teddy Kollek that he didn't like the food in Japan. And he added that the best part of the Japanese trip was the geisha party—because the Japanese government picked up the tab.

When *New York* asked Koch about the conversation, the mayor provided a more gracious version. "I said that Japanese food in New York is far better than in Japan," he said. "It's too bland there, and the portions are smaller."

What of the report that the mayor—whose friends often kid him about being the cheapest man they've ever met—told Kollek he liked the geisha show because of the price? "I didn't tell him that," Koch said. "I told him it was spectacular. I had decided not to include the event in our schedule because it would have cost yours truly $450. But the governor of Tokyo decided to include it anyway, and he had the government pay for it." —LISA DE MORAES

CAROL BELLAMY'S JOYFUL EARFUL

Carol Bellamy, who announced last week that she is joining Morgan Stanley as an investment broker, has left a not-so-subtle message on her telephone-answering machine about how happy she is to leave public life after fourteen years. When friends dial her home in Brooklyn and the machine is on, the first thing they hear, booming at them from the tape, is a string of "Hallelujah!"s from the "Hallelujah" chorus.

YUPPIE POLLUTION: MESQUITE MIASMA

Life isn't always easy on the "Yupper West Side." Tenants of the Montana, that new 27-story twin-tower apartment house on Broadway at 88th Street, are up in arms about the Cafe Montana, the restaurant on the ground floor. It seems the exhaust from the Cafe Montana's mesquite-and-hardwood grill fills the upstairs apartments with the smell of fish and with what one tenant calls "sticky goop."

The tenants are trying to get the city to take action against the restaurant's owners because they did not vent the grill over the front of the restaurant in accordance with the building's original plans. Instead, they ran an exhaust pipe up the side of an adjacent building, sending smoke and odors into apartment windows.

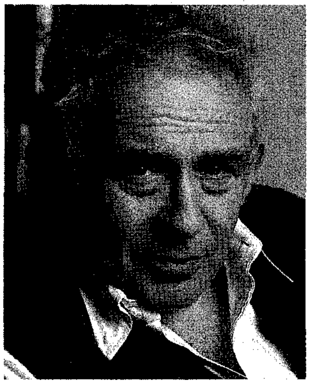
Cafe Montana co-owner Bob Fishko, who says he has spent $45,000 on the problem, insists that he is not violating any city codes. But the Buildings Department disagrees and says it plans to issue a summons to the restaurant's owners sometime in the next two weeks.

The Bureau of Air Resources, which has already

VICE PRICE NOT NICE FOR MAILER

Norman Mailer has turned down a major role in *Miami Vice* because the producers of the show—which is budgeted at $1.5 million per episode—were willing to pay him only $2,500 for seven days' work.

Miami Vice's executive producer, Michael Mann, wanted Mailer to play a con man who, according to the script, "is so clever that Crockett and Tubbs ask him to help solve the murder of a beautiful young girl." The show's casting director told Mailer's agent, Scott Meredith, that all they could pay him was the standard $2,500 celebrity-guest-star fee, plus $50 per diem. "Norman is working on a new novel as well as a play and a screenplay," Meredith says. "He can't afford to displace that work with seven days' work for only $2,500."


MAILER

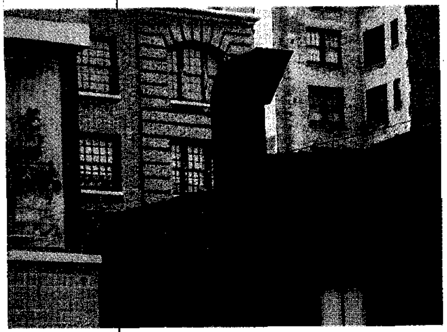
THE GOTHAM

BELLAMY

hotographs: top, ©1985 by Thomas Victor; center, Charlyn Zlotnik; bottom, Jim Pozarik/Gamma-Liaison.

A MINDFUL MADAM...TRIGÈRE PRESENTS...AIDS MEMO SPIKED...*PEOPLE'S* INDEX TROUBLE

TRIGÈRE



THE MONTANA VENT

MURROW

cited the Cafe Montana four times for violations and fined Fishko $1,300, says that if the restaurant doesn't solve the problem, it could be forced to close.

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EDWARDS BACKS MURROW FILM

Walter Cronkite may be unhappy with the HBO movie on Edward R. Murrow that will air on January 19, but Douglas Edwards, who preceded Cronkite as anchor of CBS's evening news, isn't. After Cronkite last week criticized the film as "a docudrama of the worst type," HBO released a transcript of remarks Edwards made following a screening of the movie. "I must say it is very true to the money," said Edwards. "I don't mean every scene along the way, necessarily—I wasn't there. I wasn't there in the conversations among Paley, Stanton, and Murrow. But [according to] the things I've heard over the years and read . . . and talked about with various colleagues, and to a certain extent with Murrow myself, it's pretty, pretty close."

……

THE MAYFLOWER JOB CORPS

It's been over a year since she was booked for promoting prostitution, but Sydney Biddle Barrows is still looking after her "girls." As part of the deal she made with producer Robert Halmi Sr. to tell the story of her life in a CBS TV movie, the "Mayflower Madam" got Halmi to agree to cast several of her former employees. "They probably won't play themselves," says Barrows's lawyer, Risa Dickstein, who confirmed that Halmi had agreed to hire the girls. "They might even just be extras. It hasn't been decided."

PAULINE AND THE PRINCE

What, careful readers of the December issue of *Town & Country* are asking, is the meaning of that full-page color ad from Pauline Trigère extolling "Kuwaiti Prince Mubarak Al Sabah"? The ad, which includes a black-and-white photo of Trigère and two color photos of the 28-year-old, seems to have no purpose other than to boost the prince as an elegant young man with lots of *joie de vivre.*

"My friends are asking the same thing," says a laughing Trigère, who wrote the copy with the prince and with public-relations man Yvon Dihé, who introduced Trigère to Mubarak. "Everybody wants to know if I got paid 50,000 bucks to do it. But I just did it because I met the prince briefly, and he was a very intriguing guy. He's giving money to the Metropolitan Opera, and he wanted to be introduced into American society." And who paid the $17,240 that *Town & Country* charges for a full-page ad? "I certainly didn't," says Trigère. "The prince did."

……

AN AIDS FLAP OVER INSURANCE

New York State officials have forced the Manhattan-based Savings Banks Life Insurance Fund to cancel a memo that the officials said implied discrimination against homosexuals.

In the October 22 memo, which was sent to 83 member banks around the state, Savings Banks Life Insurance Fund underwriting director John Petraglia suggested that the recent attention the media have paid to AIDS entitled the insurance company to pay the "same attention."

In the memo, Petraglia said life-insurance applications should include comments about applicants' appearance and any "irregular beneficiaries," in order to avoid "early claims and unnecessary expense to the system."

When state insurance superintendent James Corcoran saw the memo, he asked the company to "clarify" its position on the matter. "The memo strongly implied that their underwriting standards discriminated on the basis of sexual preference," a spokesman for Corcoran explained.

As a result, Savings Banks Life Insurance Fund president Gil Forst wrote a second memo not simply clarifying the offending memo, but rescinding it altogether.

……

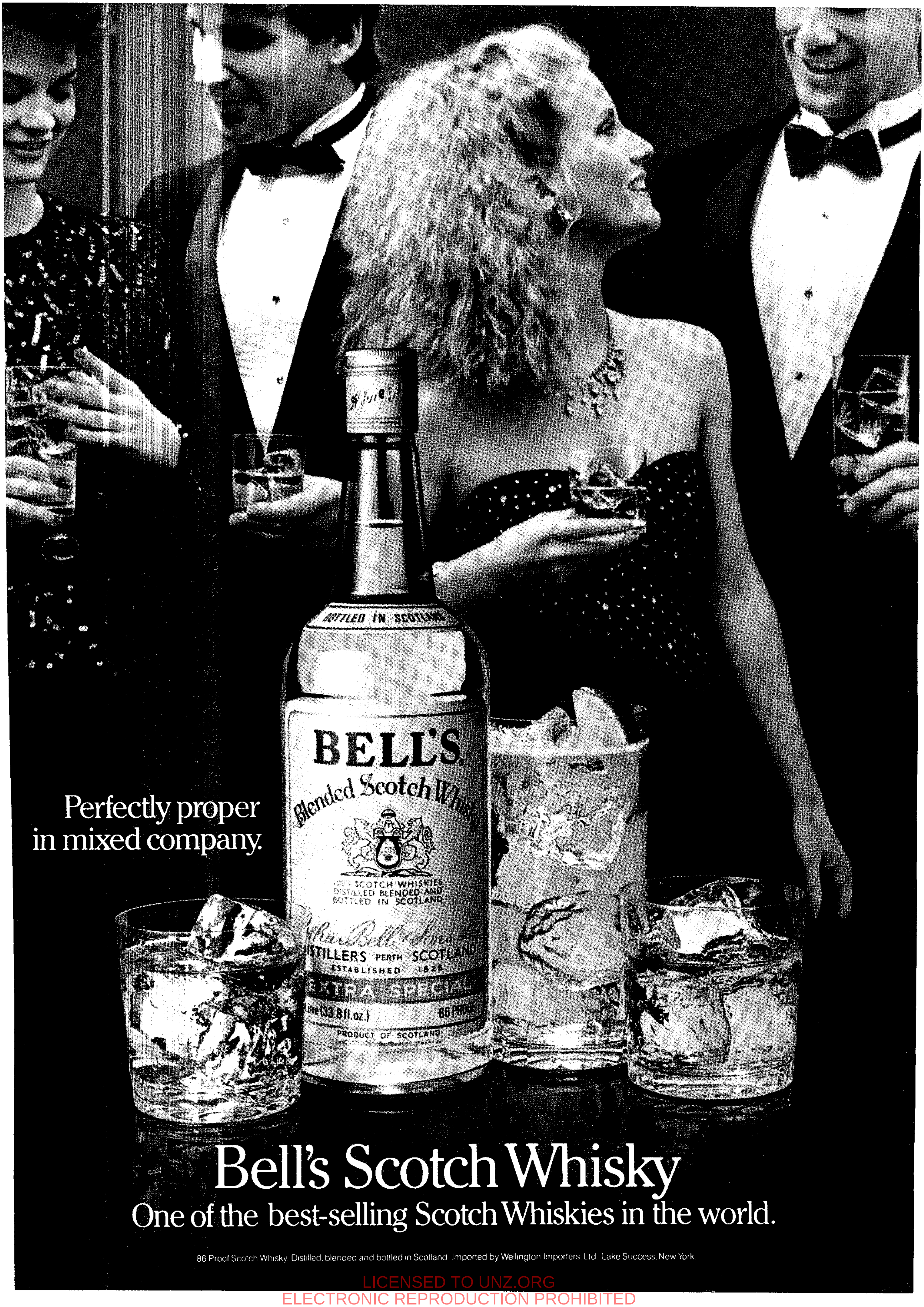
NOW IT'S *HARPER'S* VERSUS *PEOPLE*

Harper's magazine publisher John R. (Rick) MacArthur doesn't think imitation is the sincerest form of flattery. MacArthur says that if *People's* year-end issue includes an index like the "Harper's Index," as his spies have told him it will, he will demand that Time Inc. "cease and desist" from copying the page.

MacArthur, who has filed for a trademark to protect the title and the look of the page, last month managed to persuade Los Angeles *Times* editors to change the format of their version of the "Harper's Index" in the *Los Angeles Times Magazine.*

But *People's* assistant managing editor Hal Wingo says Time Inc. won't be as easily swayed as the *Times* was. "It's not as if it's the most original idea in the world," he says. "I'm sure lots of magazines have published lists of interesting statistics."

Photographs: top, Ron Galella; center, Joe Rodriguez/Black Star; bottom, Pictorial Parade.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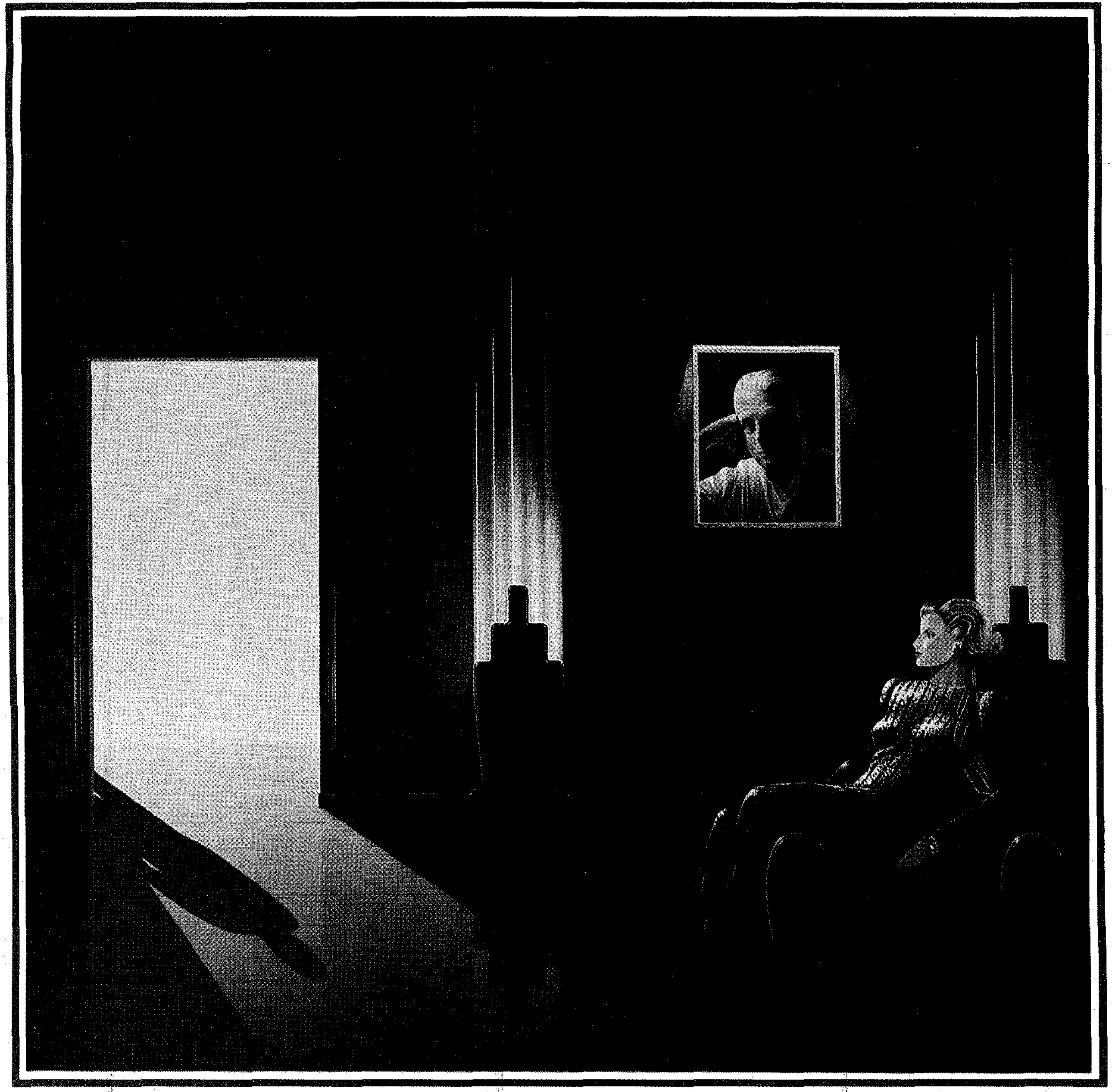
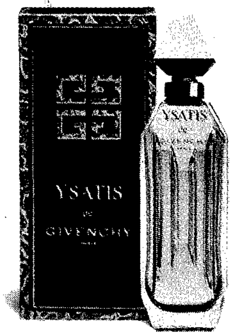


Une rencontre

Hubert de Givenchy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The Bottom Line/Dan Dorfman

THE BULL LIES DOWN WITH THE BEAR

Merrill Lynch's Superfund

WALL STREET'S BIGGEST BULL AND ONE of its biggest bears are joining forces to start one of America's most exclusive funds. Minimum ante: $5 million.

The bull is Merrill Lynch, the kingpin of the brokers. The bear (though bullish right now) is Michael Steinhardt, 45, the money-management whiz who has fashioned one of Wall Street's greatest investment records.

A deal is all but set for the two to start the new fund that Steinhardt will manage and Merrill Lynch will market. Designed chiefly for institutional investors and the rich, the fund — the name is yet to be chosen—is expected to be launched sometime next month. Merrill Lynch and the robust, 240-pound Steinhardt are hoping to raise at least $250-million and perhaps as much as $500 million. Investors must commit their money for at least five years.

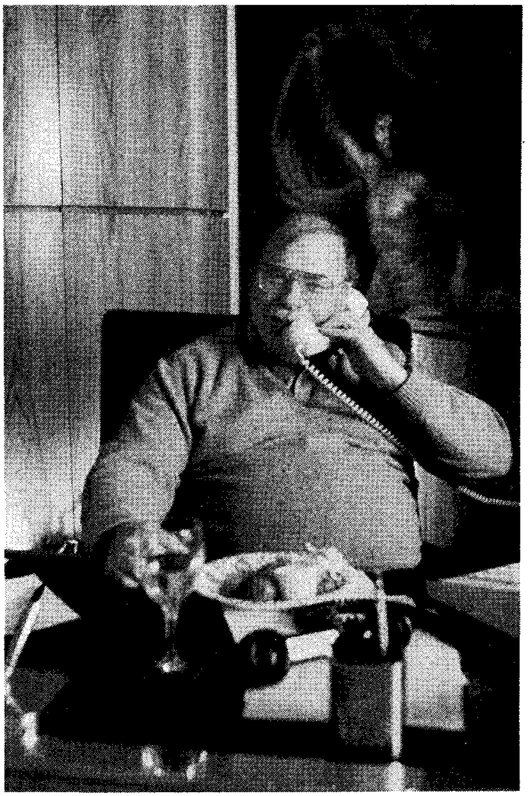
In managing the new fund, Steinhardt will buy stocks as well as sell them short (a bet on lower, rather than higher, equity prices). Options strategies will also be used. Steinhardt will get 20 percent of the profits—the basis on which his firm operates.

Steinhardt declined to discuss the new fund. Jerome Kenney, president of Merrill Lynch Capital Markets, the unit that will market the new fund, could not be reached.

It's noteworthy that Merrill Lynch, with its wealth of investment talent, is going outside its ranks to start what is surely one of America's richest funds. That decision "is a clear knock at the firm's internal money-management abilities," says one source. "If they have to go outside, you can tell what they got inside."

Equally noteworthy is that Steinhardt, a perennial skeptic who can usually rattle off a half-dozen reasons why stock prices are likely to go down, is now a roaring bull. Though he wouldn't discuss the new fund, Steinhardt willingly talked about the market, and he's predicting the Dow will shoot up to the 1,700 to 1,800 range by the end of next year.

First to Merrill Lynch's reason for hooking up with Steinhardt, one of Wall Street's biggest traders. His firm, Steinhardt Partners, is a three-fund operation with assets of $500 million under management. He usually trades more than a million shares of stock a day and doles out about $25 million in annual brokerage commissions.



MICHAEL STEINHARDT: *Looking for $500 million.*

Steinhardt has compiled the kind of record investors dream about. This can be seen in the performance of his oldest fund, Steinhardt Partners (assets: $180 million). A dollar put into that fund when it started in July 1967 is now worth (after factoring in the firm's management fees) an unbelievable $78.39. A dollar invested over the same period in Standard & Poor's 500-stock index is currently worth just $4.69. (Given inflation, a 1967 dollar is the equivalent of $3.15 today.)

Over its eighteen years, the Steinhardt Partners fund has had only two down years, and both times the losses were under 2 percent. It has grown at a compounded annual rate of 32.4 percent—nearly four times greater than the 8.8 percent gain achieved by the S&P index in the same period. In its most recent fiscal year, which ended last September 30, Steinhardt Partners was up 34.8 percent, while the S&P index gained 14.4 percent.

Success has enabled Steinhardt, the Brooklyn-born son of a jeweler of modest means, to build a personal net worth, I'm told, of about $50 million. He owns over 50 percent of his firm, extensive real estate, and a number of businesses in Israel.

Steinhardt will make a lot more money if he can sustain his average growth rate with the new Merrill Lynch venture. Let's say Merrill Lynch can raise $250 million for the new fund. Steinhardt's average 32.4 percent gain adds up to about an $81-million profit in one year. Take $16.2-million (or 20 percent) off the top as the cut for Steinhardt's company. Steinhardt would get over half of that—which would be equivalent to a year's pre-tax pay of more than $8 million.

Why so bullish? Steinhardt cites two reasons. One is the government's laissez-faire policy toward big corporate mergers. In effect, says Steinhardt, Washington has given business the go-ahead to use huge amounts of its capital to buy other businesses, rather than to build new ones. As a result, vulnerable companies, fearful of takeovers in an environment of merger mania, are repurchasing growing numbers of their own shares. That pushes their stock prices higher, making the companies less susceptible to takeovers.

Over the past eighteen months, takeovers, corporate stock repurchases, and leveraged buy-outs have shrunk the available supply of equities by about $150-billion. And Steinhardt sees nothing on the horizon to interrupt this trend. "What we're witnessing," he says, "is the leveraging of corporate America"—the willingness of companies to go into increasingly greater debt to swallow up other companies.

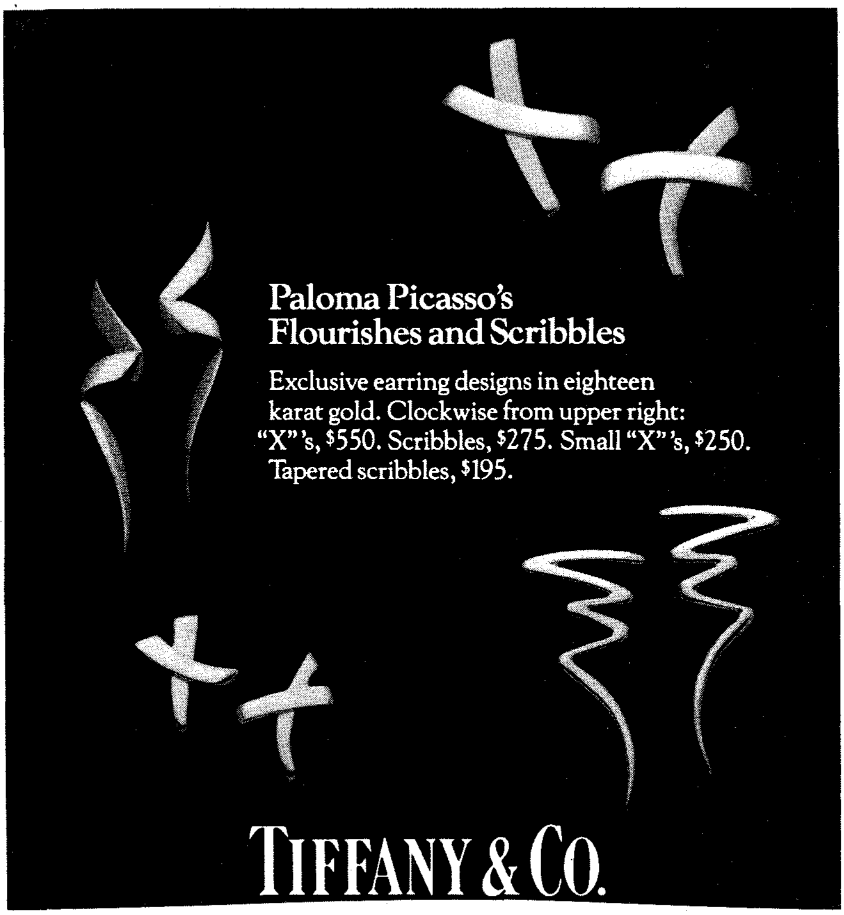
The other reason for Steinhardt's stock market optimism is the sharp drop in capital spending due to only modest growth of the economy. Steinhardt regards financial assets, including stocks, as an obvious home for a sizable chunk of this unused capital.

Steinhardt's top investment choices center on three areas: financially sensitive companies, such as banks and savings-and-loan associations; airlines; and companies with undervalued assets.

Steinhardt argues that the market has yet to recognize the full impact on savings-and-loan and bank earnings of lower and more stable interest rates. His top choices are Citicorp, Chemical Bank, First Bank System, Home Federal Savings & Loan (San Diego), and H. F. Ahmanson & Company.

Airlines are favored because of more

otograph by Nancy Moran/Outline.



Paloma Picasso's
Flourishes and Scribbles

Exclusive earring designs in eighteen karat gold. Clockwise from upper right: "X"'s, $550. Scribbles, $275. Small "X"'s, $250. Tapered scribbles, $195.

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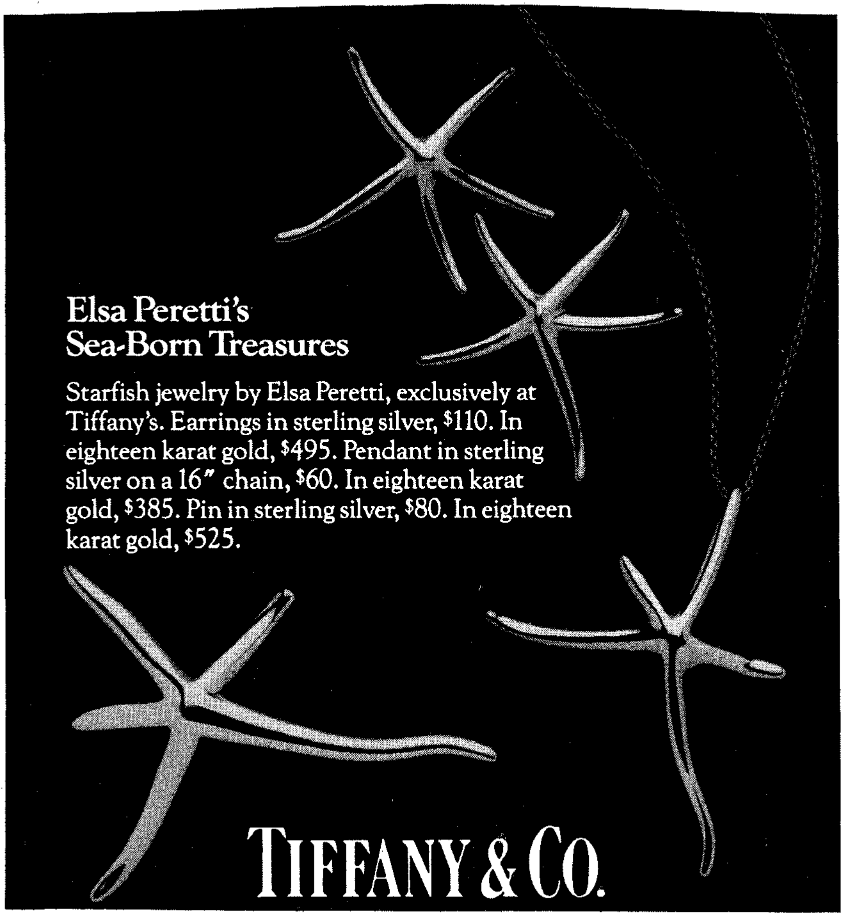

Elsa Peretti's
Sea-Born Treasures

Starfish jewelry by Elsa Peretti, exclusively at Tiffany's. Earrings in sterling silver, $110. In eighteen karat gold, $495. Pendant in sterling silver on a 16" chain, $60. In eighteen karat gold, $385. Pin in sterling silver, $80. In eighteen karat gold, $525.

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efficient management and lower fuel prices. "Management has become much more sophisticated in using lower fares to increase business rather than to kill each other," says Steinhardt. His three favorites: AMR Corporation (owner of American Airlines), Southwest Airlines and Piedmont Aviation.

His top picks in the undervalued-assets category are Ford, Union Pacific, Dana Corporation, Amax, and Sears.

On the short side, Steinhardt is betting on lower stock prices for the generic-drug producers because of increasing competition and slowing growth rates. His key "shorts" are Mylan, Zenith Laboratories, and Par Pharmaceutical.

Last January, Steinhardt Partners, through the use of borrowing (or leverage), made a $400-million bet on bonds; in July, the fund walked away with a $25-million profit. Now Steinhardt is out of the bond game. Since he looks for stable—not declining—interest rates, he says "the play in bonds is over."

Handicapping '86 Earnings

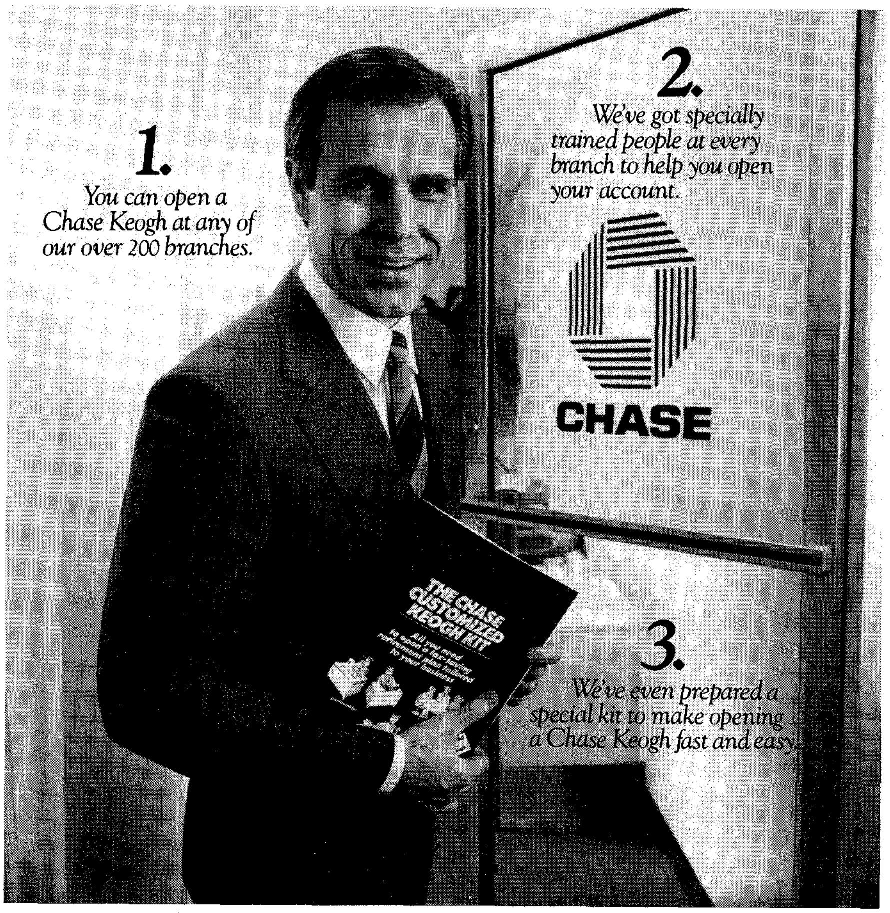
WITH MAJOR QUESTION MARKS ABOUT the 1986 economy, Wall Street is pushing companies with prospects of above-average earnings growth next year. Who are they? I asked the IBES service of Lynch, Jones & Ryan to analyze Wall Street's earnings forecasts for 3,300 companies. All told, the estimates covered the forecasts of 2,500 analysts from 125 brokerage firms.

A list of the top ten profit gainers is dominated by insurance companies, which are benefiting from lower interest rates and an improving rate structure. Number one is St. Paul Companies, a property and casualty insurer. It's projected to turn in a 616 percent gain—with profits rising from an estimated 87 cents a share in 1985 to $6.23 a share nex year. In second place is Alcan Aluminium, with an estimated 320 percent profi advance. Third place goes to Zenith National Insurance, with an estimated 30 percent rise.

Rounding out the top ten are Federa National Mortgage Association, know as Fannie Mae (250 percent), Federa Paper Board (205 percent), Rogers Corporation (196 percent), Overland Expres (189 percent), Reynolds Metals (178 percent), Hanover Insurance (165 percent) and Colorado National Bankshares (16 percent).

IBES executive Stan Levine offers cautionary note. He points out that analysts are estimating an average 17.8 pe cent earnings gain for the 500 companie that make up Standard & Poor's inde Brokerage-house economists, howeve are estimating only a 10.7 percent gai To Levine, it strongly suggests that investors should be wary of the analyst usually exuberant earnings outlooks. ■

A $30,000 tax break as simple as 1, 2, 3.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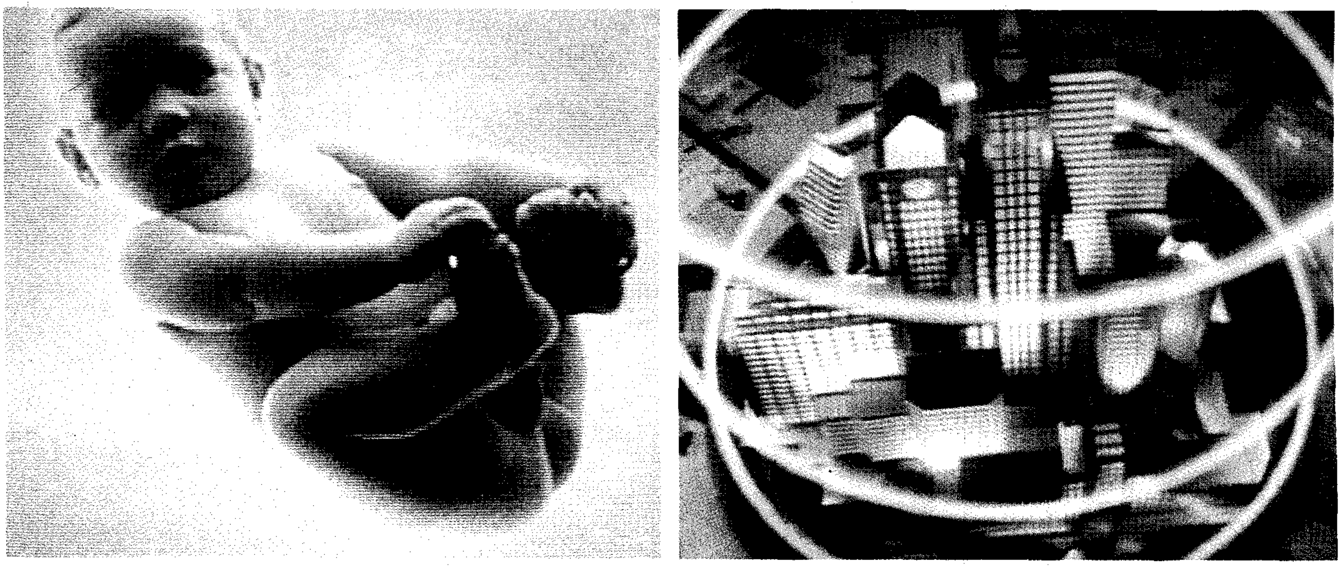
On Madison Avenue/Bernice Kanner

THE GREENBERGING OF AMERICA

Magic Moments

YOU MAY THINK YOU SAW A BABY BEING tossed in the air during the opening credits of *The World According to Garp,* as the Beatles sang "When I'm Sixty-four." What you *really* saw was the handiwork of R/Greenberg Associates, a production company whose revolutionary special effects have made it the East Coast counterpart to George Lucas's Industrial Light & Magic studio in California.



EXTRA-SPECIAL EFFECTS: *For* Garp, *R/GA produced a seemingly airborne baby; for a Bell Atlantic spot, "circles of light."*

Film-production companies take chances, to be sure—but actually bouncing that baby around would have been asking for trouble. If you recall, he was in his birthday suit, which ruled out using a harness of some sort. Moving a blue-sky background behind him would have given him too hard an edge—and the scene an aura of unreality. So R/GA placed the little fellow face-up on a specially constructed and backlit Plexiglas surface. The illusion of motion—that weightless, floating-in-the-sky effect—came from a moving high-speed camera mounted on an overhead crane. Finally, using an optical printer, footage of the baby was combined with film of the sky.

R/GA is used to seemingly insurmountable problems. Take the MCI commercial in which a 747 rolls down Wall Street in the midst of a throng of people. It was originally shot using a full-scale, inflatable 747. But instead of looking like a real plane, it resembled an escapee from Macy's Thanksgiving Day Parade. To the rescue R/GA, which worked magic with a one-twentieth-scale model of a 747 fuselage, commissioned from Boeing. R/GA shot it in the studio, then, using the trusty optical printer again, "merged" that film with footage of the crowd that had been shot without the plane (but leaving space for it). "There was no room for error—and there was none," says Charlotte Rosenblatt, director of broadcast production services at D'Arcy Masius Benton & Bowles, MCI's ad agency. "The job was nothing less than perfect. Greenberg pulled off a miracle."

It pulled off another one when it turned Park Avenue into a stage set for what looked like a choreographed fleet of 300 red Renault Alliance sedans. R/GA and Grey Advertising, Alliance's agency, used a magnetic board to plot how 28 cars, shot over three days on four blocks of the avenue, could appear to be ten times as many. Each of them was driven at exactly the same speed so that, when the various film takes were assembled at the production studio, the cars wouldn't "bump into each other." Yards of film had to be thrown out because many New Yorkers weren't happy to be told they couldn't cross their streets.

R/Greenberg Associates doesn't get much simple work; it gets the missions that are, if not impossible, at least problematic. It has done the special effects for four Woody Allen movies—including plugging Zelig into thirties newsreels—and recently finished working on Allen's next release, *Hannah and Her Sisters.* R/GA has "gift-wrapped" an American Airlines plane, celebrated IBM's "invisible" copier, and turned out promotional trailers for *Superman* and *Alien,* and one for *Jaws 3-D* that Paula Silver, head of the company's feature-film promotion department, claims "convinced the studio to make the movie." While shooting the opening scene in Florida, R/GA discovered that if the shark fin wasn't exactly straight, it looked fake. The mechanical gizmo that was supposed to pull the fin toward the shore wasn't doing the job, so the crew enlisted people on the beach to tow it in manually.

A Cinemax script called for a woman dancing across a keyboard. "The solution," says Richard Greenberg, R/GA creative director, "was to get a very small dancer—or a very large piano." The studio constructed a giant piano, intercut the legs of a dancer with the face of a professional model, and made the whole thing look easy.

Which is, of course, what it's all about. "If I become aware of technique, if it intrudes, then it's not working," he says. Making sure it does work is the province of executive producer Robert Greenberg. And—together with their staff of 60—the brothers produce a dazzling blend of live action, animation, and special effects.

The company was founded nine years ago in the cramped 400-square-foot brownstone on East 38th Street where the Greenbergs lived. Space was so tight that Bob slept in a box that converted into a bed, Richard in a bookshelf directly under 10,000 pounds of camera equipment that threatened to crash through the ceiling from the floor above.

Richard, the older of the two by a year, studied architecture, industrial and graphic design, and filmmaking. While

Photographs by Donal Holwa

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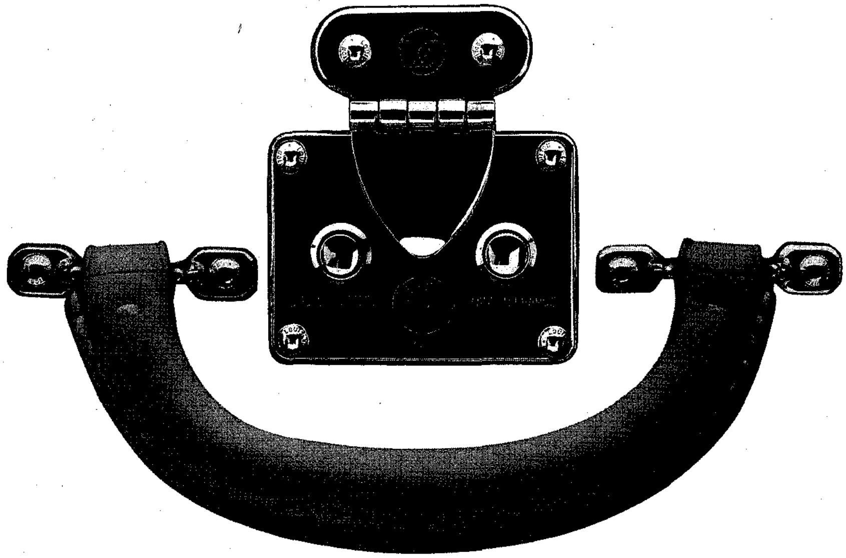

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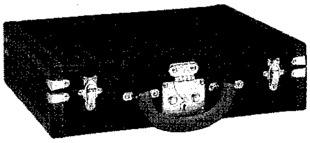
A commitment to quality: With skill and imagination, our master craftsmen choose the materials that make each trunk, suitcase and bag an outstanding example of durability, strength and refinement.

Expert advice: Selecting luggage is not an easy task. Each model (suitcase, travel bag or accessory) must be chosen, or even custom-made, taking into consideration both its form and function. At Louis Vuitton, the staff is trained to offer the best direction and assistance.



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At Macy's Herald Square, New York, NY (212) 868-0186
The Americana at Manhasset, NY (516) 365-4766
The Mall at Short Hills, NJ (201) 564-9788

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDEE EN 1854

still an undergraduate, he toted an old Bolex camera to the 1968 Democratic convention in Chicago (where the brothers grew up), edited the footage with Scotch tape, and walked away with one of the New York Film Festival's top prizes in the student category. Robert studied radio and TV advertising and business management, worked for an uncle who was an executive with Royal Crown Cola, and eventually became head of sales and production for the company's Canadian subsidiaries.

After Richard decided to go out on his own, Robert joined him to handle the business and technological aspects of the fledgling firm. Connections helped them land their first commercial assignments—among them, for IBM and General Motors—and that work attracted Frankfurt Communications, the ad agency for *Superman—the Movie*. It commissioned the team to create a trailer for the film, then do its main title sequences, and, finally, the TV campaign. R/Greenberg Associates was on its way.

Today, the studio rakes in more than $10 million a year. In an old truck-loading terminal on West 39th Street that has been converted into a Bauhaus-style building, the company does the work of almost a dozen different film-production specialists. There is a 4,000-square-foot stage with a robotic camera that can shoot live action, stop action for animation, and high speed; a 35-mm. projection room; a whole floor of props; and even a paint chamber for "contained" spray-painting. The engineering department builds the models, props, and elaborate rigs needed by all the other departments. And the opticals department rephotographs footage of live action, computer-generated imagery, and animation, then combines them into one final negative whose images can be manipulated by stretching, squeezing, streaking, bulging, or shrinking.

Such legerdemain was applied to two recent commercials for Renault. In one, as a woman stands next to a Ford Escort, its mirror image is transformed into a Renault Encore. In another, a Toyota Corolla owner watches in amazement as his car starts bulging and reshaping itself into an Alliance. To get that effect, R/GA made life-size rubber replicas of the two cars. Pistons with huge rubber heads pushed them from underneath to create the bulges, and the filmed image of the Corolla was computer-stretched in the optical-printing process.

Indeed, almost every aspect of the company's business is computerized. To deal with the millions of bits of information needed for today's high-resolution graphics, R/GA is tied into one of the world's most sophisticated supercomputers, in Minneapolis. Even job bids, often dozens of pages long, are composed on a word processor. R/GA bids on

A GENUINE SWATCH®

WITH Genuine Diamonds
swatch SWISS
Limelight by Swatch™

THE SWATCH® WAY TO SAY "I LOVE YOU" THIS CHRISTMAS

A limited edition at $100
(suggested retail)

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Merry!
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IMPORTED FROM ENGLAND
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DISTILLED AND BOTTLED IN ENGLAND

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around 250 projects a year, taking on 100 or so. And, according to Robert Greenberg, it submits more single bids—that is, with no competition—than any other production house.

Approximately half of the company's business is TV commercials, another 30 percent is feature-film production, and the remaining 20 percent is special effects for films. Among the movie campaigns the Greenbergs have created are those for *All That Jazz, Tootsie, The Thing, The Big Chill, Ghostbusters,* and *Back to the Future;* its commercials include spots for IBM, Bell Atlantic, and TRW. Currently R/GA is doing the promotional campaigns for *Out of Africa,* the new Robert Redford–Meryl Streep movie, and for Steven Spielberg's *The Money Pit,* as well as commercials for Coca-Cola and Hertz, and one for Pinnacle golf balls that involves magnifying a Pinnacle ball with 384 dimples—versus the old 324-dimple variety—ten times.

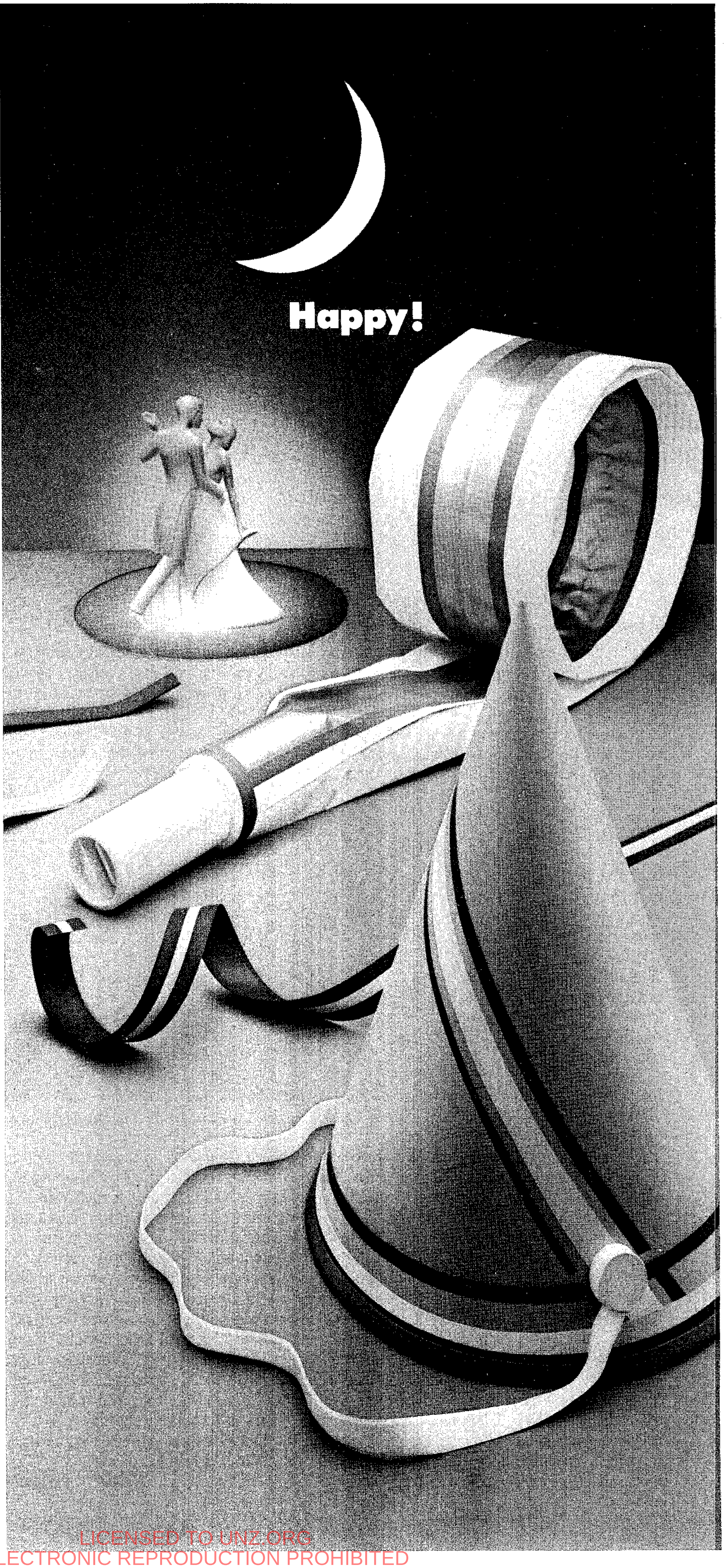
To make the point that Smith Barney is managed on a human scale—unlike Gulliver-size firms that make their customers feel like Lilliputians—R/GA shot an actor costumed as Gulliver in a forced-perspective miniature landscape, and then Smith Barney spokesman John Houseman on a separate set.

For Timex, the company created vignettes featuring real quartz watches as sculptures, architectural forms, or other objects that interact with people. In one spot, a water-resistant watch acts as a floating pier—a family parades along the watchband as a powerboat speeds off. In another, an extra-thin watch bridges a lily pond and a romantic couple strolls over its delicate arch. Both were filmed with the studio's computerized motion-control camera system, which matched the synthetic stuff with the live action.

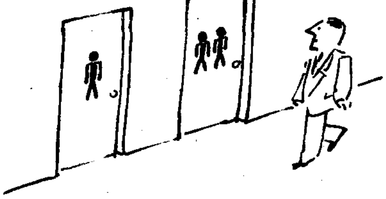
"There are not a lot of companies that do what Greenberg does, and even fewer that do what they do as well as they do," says Steve Novick, executive vice-president and director of broadcast production at Grey, the ad agency for Timex. "What's more, their work is delivered on time, and on budget."

What with its reputation for special-effects wizardry, there's always the danger that R/GA could be pigeonholed. But, says Robert Greenberg, "a lot of production companies still think about carving out market niches by specializing in one field, and some clients brand directors as tabletop, or blue-sky, or comedy. That's ridiculous artistically and unsound financially. We're not boxed in."

Adds Richard Greenberg, "We're a hybrid, using skills that don't come from one single discipline." What keeps the company going, he confesses, is memory lapse. "When each project is finished, you forget about how agonizing the process was—so you get into it again each time." ▬



FAST TRACK



LOWER EAST

Requiem for a Heavyweight

A SEDATE-LOOKING BRONZE plaque memorializing a Hell's Angel—Big Vinny—will greet residents of a new East Village condominium when they start moving in over the next few weeks. The sign, affixed to the brick façade of the building at 72–74 East 3rd Street, will be an ever-present reminder of their neighbors, the New York City Hell's Angels, whose headquarters is across the street.

"We were originally going to call the building Big Vinny Towers," says co-owner Don Capoccia, who bought the structure from the city a year ago. "But we didn't think that name would pass muster with the city, so we settled for a plaque." Who settled—Capoccia or the Hell's Angels? "We *both* had the idea," he says diplomatically.

When Capoccia and his three partners acquired the then-decrepit building for renovations, Big Vinny, who died of a lacerated spleen in 1979, was already memorialized—in a large spray-painted scrawl across the front of the building. But Capoccia says he and his partners had no trouble finding buyers for the condominiums-to-be: All twenty one- and two-bedroom apartments, priced between $57,000 and $62,500, found buyers during the first week they were on sale.

Part of the appeal may have been due to the Angels' reputation for maintaining a safe block. "Big Vinny was a real big guy," recalls Butch, vice-president of the New York City Hell's Angels. "He was very popular on the block. He chased junkies away." And the phrase on the bronze plaque, "When in doubt, knock 'em out"? "That's what Vinny used to say," says Butch.

Capoccia, who bought one of the apartments in the building, moved in last week. "But we haven't set a date yet for the formal unveiling of the plaque," he says.

MARTHA LAGACE

IN MEMORY OF
BIG VINNY
1948 1979
"WHEN IN DOUBT
KNOCK 'EM OUT"

BRIEF LIVES

THE CUTTING EDGE

THE HUSH IN THE LOWER FIFTH AVENUE studio of photographer Bill King was cloistral. A number of young women were examining an even younger woman, a model in prawn-pink satin. They were there to shoot an ad for Clairol. The model's eyes were fixed trustingly on the haircutter—his preferred term—John Sahag.

Sahag's hand flicked forward, holding an enormous comb. Instant cockatoo. The watchers conferred. "He's a wizard," one says. "Beautiful models do not *always* have beautiful hair. And look at the cast of characters here. But he *never* gets antsy."

"He's like a cook. A hair cook," says Gayle Gleckler, whose advertising agency, Gleckler & Spiegel, organized this shoot.

Sahag—who has just opened his own "hair shop" at 18 East 53rd Street—is 31 and has the long hair and earnest good nature of a soft-rock musician circa 1968. With his father, a transplanted Armenian, John left Beirut for Australia when he was eight. There Sahag took up haircutting, then moved to Paris in his late teens. "I had always looked at *Vogues*," he says. "And now I was working with the same models. I got one of the greats in her last month before she joined Hare Krishna."

In Paris, Sahag worked for the better magazines and developed his way of doing things—cutting, "not lacquering, teasing, and so forth." He came here eight years ago and has since worked steadily as a free-lancer.

Sahag: "I would never do anything vicious on anybody."

There has been a certain amount of tongue-wagging in the crimping world since it became known that he was opening his own place. "I'm not looking to hurt anybody," Sahag says. "My hair shop is built with love. I don't want any prima donnas there. The *ladies* are the only prima donnas."

Why, with all the joys of being a free-lancer, take on the aggravations? "I want to see my pieces on real-life ladies walking around town," he says, "not just in magazines." Pieces? Yes, pieces. "I would never do anything vicious on somebody just to do a piece. Not a helmet or a bonnet. Hair should be healthy and provocative."

And what will be provoking us in the immediate future? "We've mucked around a lot with the short look," Sahag says. "We're looking at long hair, but that won't be for two years. It's sort of in between."

Does he have a name for the look?

"No, I don't. I don't *yet*."

ANTHONY HADEN-GUEST

Photographs: top, Lawrence Ivy; bottom, Don Hamerman. Illustration by Guy Billou

MEDIA

BROADWAY'S REAL ODD COUPLE

IRA EAKER AND ALLEN Zwerdling, publishers of *Back Stage*, are in their office above Times Square, sitting under a LeRoy Neiman print and thinking back 25 years to the time they decided to launch what is now the country's most influential paper devoted to Broadway casting and TV-commercial production. "We had worked together for twelve years [at *Show Business*]," says Eaker, 63, the ad director, deeply tanned and so dapper that he wears monogrammed cuff links on his monogrammed cuffs. "But a series of fights, disputes, battles caused us to give notice, and we decided to start a paper of our own. This was 1960."

Publishers Zwerdling and Eaker.

"'Fifty-nine,'" says Zwerdling, also 63, the editor, pale and so disheveled he might have slept in the office in this same blue suit every night since the first issue went to press.

"'Sixty,'" says Eaker.

"'Fif—"

"'*Sixty*,'" says Eaker. "October of '60."

"October of '60," says Zwerdling, satisfied at last. "You're right."

After almost 40 years together, this is how Eaker and Zwerdling talk—like brothers fond of bickering. Each has had his own territory from the beginning, when Eaker hustled ad space and Zwerdling reported and wrote and even composed the pages. The two men have delegated a few chores over the years (to a staff that's grown to 50). But Eaker still writes $12 one-inch ads for longtime advertisers, and Zwerdling still types up small news items "about people I've covered for twenty years who insist I do it personally."

It's a courtesy they extend to those "who supported us in the early days," when *Back Stage* was trying to stay afloat covering casting news and Broadway gossip—anything that might attract a reader or bring in an ad. There was even a single column that reported on the young TV-commercial industry. The paper lost money for years, was propped up by bank loans (and profits from a weekly amusement guide produced during the 1962–63 newspaper strike), and finally got into the black when that news column about TV spots expanded right along with the New York ad industry. The partners settled their debts in the sixties, opened bureaus around the country in the seventies, and benefited from the explosion of high-tech video-production houses in the eighties. But *Back Stage* remains *the* source of theater news and casting information, and it's still published in two sections—23,000 admen and commercial producers read the production wrapper and toss the casting insert; 10,500 actors pull out the insert and ignore the production news.

Eaker and Zwerdling aren't apologizing for the split personality of their paper. If spot production has brought them fortune, then casting news has brought them *Fame* and *Tootsie*, films about struggling actors that used copies of *Back Stage* as a telling detail.

What a successful twenty-fifth anniversary really allows, however, is a chance for the publishers to recall the past.

"We had Sam Zolotow from the *Times*," Zwerdling is saying, "the most powerful man in New York City for 30 years."

"Sam Zolotow never wrote for us," says Eaker. "*Maurice*, maybe."

"*Sam* Zolotow."

"No."

"Ira, what does this say?" says Zwerdling, holding up an old amusement guide.

"It says 'Sam Zolotow.' "

"Right, Sam Zolotow."

"Sam Zolotow," says Eaker, satisfied at last. "You're right."

ERIC POOLEY

VIDEO

Friendly Fire

FOR THE PAST TWO decades, WPIX, Channel 11, has been the keeper of New York's Christmas flame, televising its "Yule log," commercial-free, every Christmas Eve. But New Yorkers who thought they'd been warming themselves to the same fire since 1966—that is, one filmed in Gracie Mansion when it was the official residence of John and Mary Lindsay—are a couple of flames behind.

That first blaze was filmed for six minutes and was to be made into a seamless half-hour by means of "U-splicing." But a technical problem sabotaged the editing, and for ten years holiday revelers were treated to a fire that "hiccuped."

The fire that Channel 11 will present this Christmas Eve, from 8 to 10 P.M., and again on Christmas morning, is a bit more sober than the original. It was kindled ten years ago—not at Gracie Mansion, but in California—and transferred to videotape.

Why California? Spokesmen for the station didn't know. But for some, that Gracie Mansion original still burns, perhaps too brightly. It seems that in trying for spectacular results, overeager technicians literally added fuel to the fire, starting a blaze Channel 11 viewers know nothing about—one that spilled over onto Mayor Lindsay's hearth rug.

The Gracie Mansion fire.

JOHN CLARK

Photographs: top, ©1985 by Kelly/Mooney; bottom, Donal Holway.

UPDATE

Born-Again Babylon

BROADWAY'S BORN-again group, the Unbroken Chain Fellowship, hasn't been able to acquire the Adonis porn theater as a church (*New York,* July 29), but the congregation *is* putting on its own Equity showcase, *El Shaddai,* a bouncy musical based on the Book of Daniel.

"The music is hip because Babylon was the New York of that era," says C. B. Murray, who wrote the show with John Caleb Cavazos. "But Daniel had faith in the Lord, and didn't want to partake in all that." The Fellowship is hoping Broadway will want to partake of *El Shaddai.* Byron Goldman, a longtime backer of David Merrick productions, attended a run-through and said he might take a second look.

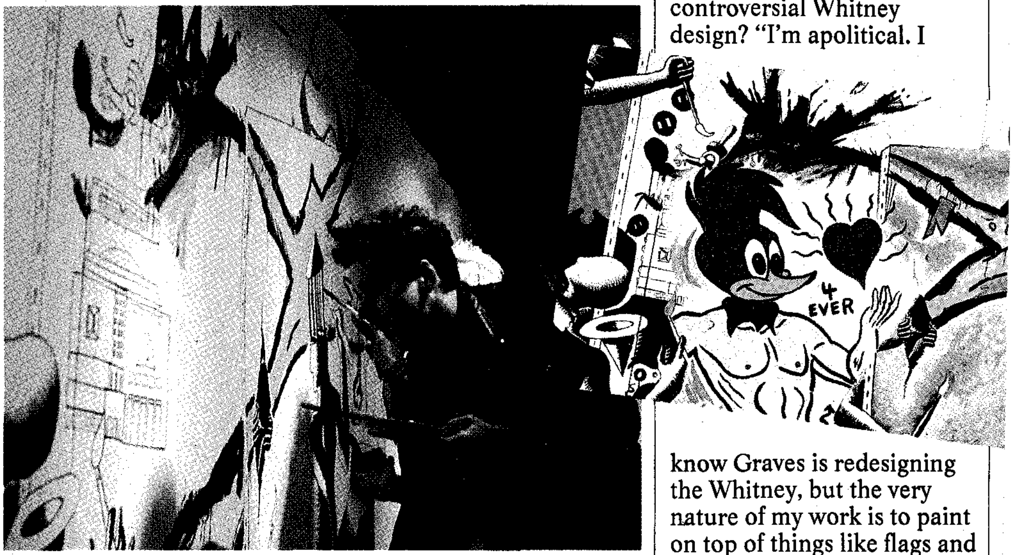
The production was cast on the basis of talent, not Fellowship membership, and stars non-member Hal Miller (from *Dreamgirls*). But, says Murray, "we've already had one conversion in the cast." That was Cisco X. Drayton (*Sophisticated Ladies*).

The showcase runs for two more weekends at the No Smoking Playhouse on West 45th Street.

SHARON CHURCHER

ART NEWS

UP AGAINST THE WALL



Prol and the mural (above) before Cutrone's contribution (inset).

"MY ANIMAL WAS eating the top of the Whitney," says 25-year-old artist Rick Prol about his part in a mural painted several weeks ago at John Nichols's gallery on Grand Street. But what started out as a collaboration to benefit Fashion Moda, the South Bronx gallery that has launched many young graffiti artists, quickly turned into a clash of careers and egos.

Prol, Crash, Mark Kostabi, and James Poppitz made their contributions on a Monday night, with Kostabi having a crucified Christ emerge from a rendering of Michael Graves's proposed extension to the Whitney Museum. In "answer" to Kostabi, Prol painted the jaws of his cartoon monster around the Christ. But he obeyed the graffiti writer's code of behavior: He didn't "dog," or obliterate, the other artist's work.

But 37-year-old artist Ronnie Cutrone, who came in to paint the next day, did do just that. The graduate of Andy Warhol's Factory gessoed over parts of Kostabi's and Prol's work and plastered his signature Woody Woodpecker there.

THE INDISCRETION didn't bother 25-year-old Kostabi, whose contribution included depictions of artists strangling one another to get at "canvases" he had drawn across the 21-foot mural. "I anticipated a war for attention, for space," he said.

But Cutrone's action did upset Prol. "I took it more personally. I had only one image," he said. "If you look at [the mural] now, Cutrone's woodpecker dominates the whole thing."

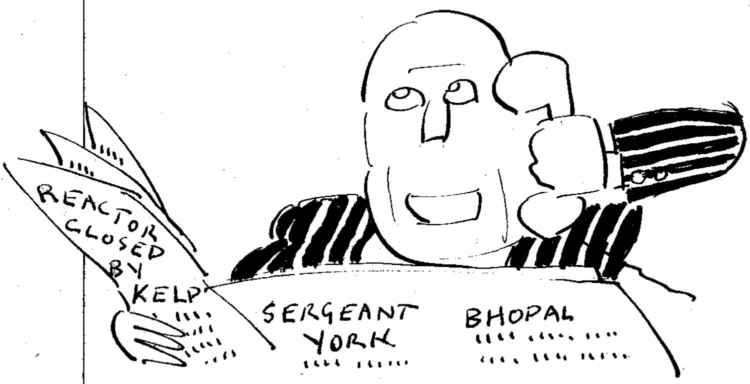
For his part, Cutrone says, "That was the only space. I thought that *Kostabi* would mind because I painted into *his* work."

And what about Cutrone's obliteration of Graves's controversial Whitney design? "I'm apolitical. I know Graves is redesigning the Whitney, but the very nature of my work is to paint on top of things like flags and fences."

The mural is on view at John Nichols Printmakers, 83 Grand Street, until January 31.

MATTHEW ROSE

PEN & PENCIL



"Well, Dr. Buchsbaum, I was relieved to read that you and the Pentagon boys promise that Star Wars will be as reliable as the telephone system. Dr. Buchsbaum?... Dr. Buchsbaum?..."

ANTHONY HADEN-GUEST

PRICES

HERE'S WHAT SOME astronomical things cost around town these days:

☐ Hand-knitted children's sweaters decorated with Halley's Comet motifs, by Knit Knack, Ltd. (201-261-5467), $45 to $70.

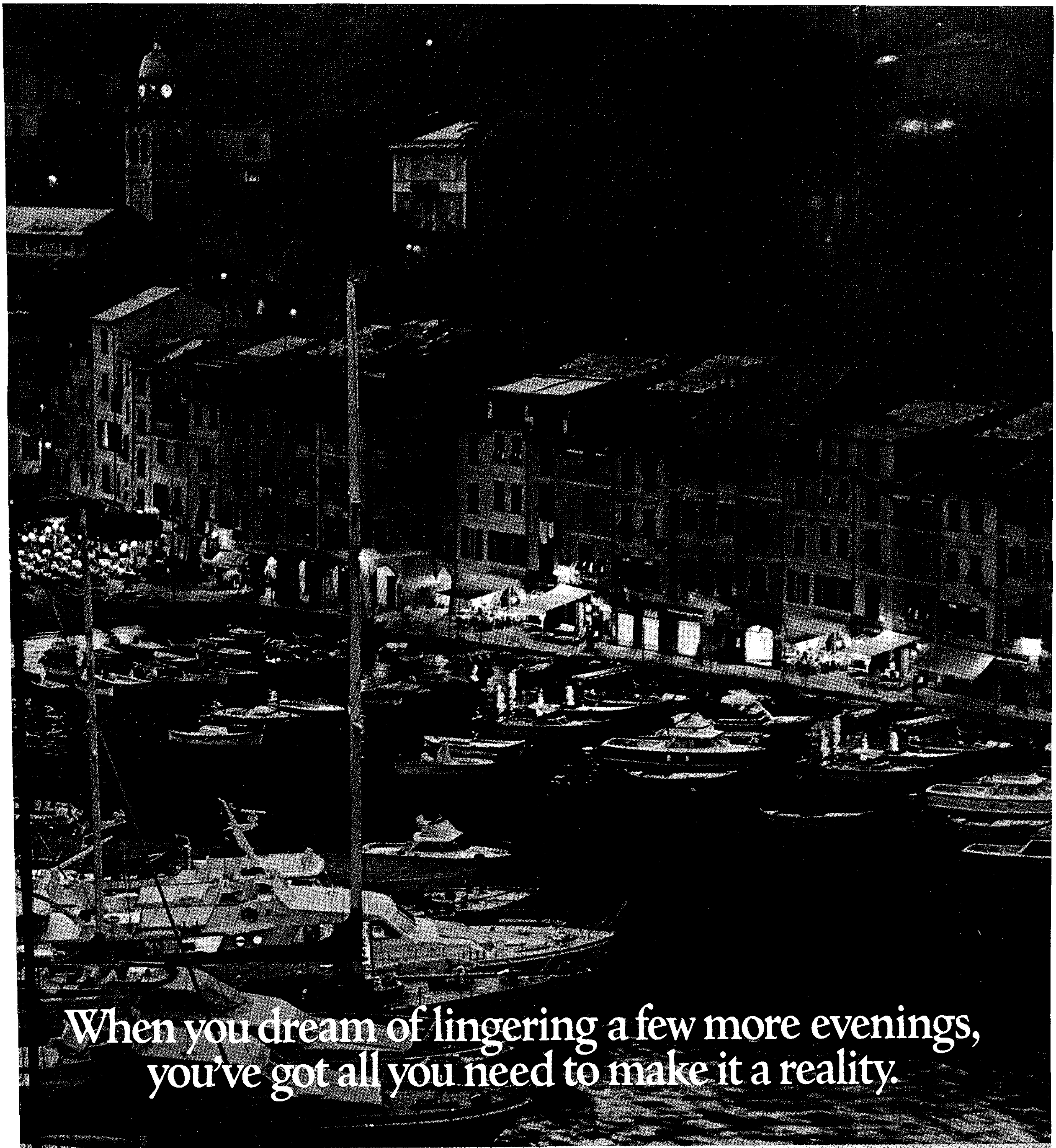
☐ Tasco's Universal Compact 22-inch telescope, with tripod, at Hammacher Schlemmer (147 East 57th Street), $299.50.

☐ *Asimov's Guide to Halley's Comet,* at Endicott Booksellers (450 Columbus Avenue), $5.95.

☐ Halley's Comet key chains at Star Magic (743 Broadway and 275 Amsterdam Avenue), $2.50 to $6.95.

☐ Fifteen-minute slide show, "Halley's Comet: Once in a Lifetime," at the Hayden Planetarium (Central Park West and 81st Street), $3.75 for adults, $2 for children under thirteen.

Photographs: left, John Nichols; right, ©1985 by Jon Abbot


When you dream of lingering a few more evenings, you've got all you need to make it a reality.

You've got the Card.℠

You've found that perfect spot on your vacation. And the only thing that could make it better would be to stay for a few more days. Fortunately, with the American Express® Card, you can. Because the Card has no pre-set spending limit. Instead, your charges are approved based on your past spending habits, payment patterns, and personal resources. So you have the freedom to do a little more shopping, stay a few extra days, or just travel a little farther. To apply for the American Express Card, call toll-free 1-800-THE-CARD. So you'll be prepared for anything that arises. Whether it's an unexpected expenditure, a sudden emergency—or just an overwhelming desire to linger.

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58
C F FROST

RUTH RECOMMENDS

BY RUTH GILBERT

There's an all–Alvin Ailey program at the City Center December 12 at 8 p.m., introduced by Ailey himself, the genius behind the Alvin Ailey Dance Company. You'll see Night Creature, Love Songs, For Bird—With Love, *and* Memoria.

BANCHETTO MUSICALE ORCHESTRA

Christmas is Messiah *time, and above is a photo of Martin Pearlman, who leads this baroque orchestra and chamber chorus. See them in concert December 16 at 8 p.m. at Carnegie Hall.*

'TIMES SQUARE ANGEL'

*A Christmas fantasy about a tough chanteuse and her guardian angel features Charles (*Vampire Lesbians of Sodom*) Busch and Arnie Kolodner (left) and opens December 11 at the Provincetown Playhouse.*

'MRS. WARREN'S PROFESSION'

Uta Hagen (right) and Pamela Reed are mother and daughter in the G.B.S. play, previewing now at the Roundabout Theatre. Pamela's education is being financed by her mother's earnings from high-class European brothels!

'FORBIDDEN BROADWAY 1986'

An updated edition of Gerard Alessandrini's revue, now in its fourth season at Palsson's Supper Club, takes a look at Broadway's newest entries. Above are Craig Wells, Susan Terry, and Mark Martino.

'THE CHRISTMAS REVELS'

In celebration of the winter solstice, a masque of traditional and ritual dances, processionals, carols, and drama is held December 13 through 15 at Symphony Space. At right is saxophonist Stan Strickland, a reveler.

Photographs: top right, Martha Swope; center, Adam Newman; bottom left, Henry Grossman; bottom right, Ken Howard.

Dream of a white Christmas.
Now you're ready for
the delicate Italian liqueur
made from the hazelnut.
Now you're ready for
Frangelico®
liqueur

About sixteen dollars a bottle. [illegible] William Grant & Sons, Inc., N.Y., N.Y. 10020.

HERE ARE 25,000 GREAT VACANT APARTMENTS YOU CAN'T RENT

LANDLORDS DISCOVER THE JOY OF 'WAREHOUSING'

BY NICHOLAS PILEGGI

CPW 70s
Full svce, drmn, lux living. 2BR, 24' LR, pk vu, Jacuzzi, fab closets, great value. $1,700. Rent stab.

EXCLUSIVE
80s/Park duplex, charming 2 BR, 20' LR WBFs, terrace, Mint Cond. Stabl at $1,750. NO FEE.

GRAMERCY PARK
Rent Stab, Lux 2 BR on Park, $1,695. Sunfilled apt. w/hi ceils, brnd new kit, 2 tile baths, parq flrs. Hi flr. Key to park.

Don't get your hopes up. Though apartments like these exist and are vacant, you aren't going to be reading real ads for them in the near future. These units are just three of the thousands of empty New York City apartments currently being kept off the rental market by landlords who are planning to convert their buildings into co-ops or condominiums. At a time when the city is going through its worst housing crisis since World War II, as many as 25,000 of the city's most desirable rental apartments are being kept vacant—"warehoused" is the term of art—by landlords looking to double and even triple their profits.

While a third of all New Yorkers today spend 40 percent or more of their income on rent, warehousing has made it impossible for many people to rent an apartment at any price in some buildings.

Remarkably, state law actually encourages this practice, giving landlords a wide berth to warehouse apartments and allowing them to count their empty units toward the conversion process. What with warehoused apartments and sales of occupied units to outsiders, it's easily possible today for a building to be converted without a single tenant agreeing to the deal or agreeing to buy his apartment.

The warehousing epidemic is just one symptom of the speculation encouraged by Balkanized city and state housing policies. These policies have lured wheeler-dealers into the housing market, where they pay huge prices for rental buildings that they then convert into co-ops or condominiums. The speculators keep enormous profits for themselves while passing on highly leveraged buildings—often with balloon mortgages and minimal reserve funds—to the tenants and outsiders who buy the apartments.

The conversion market offers such killings that no rental apartment is secure. Apartments aren't just places to live now, they're commodities, like pork bellies and soybean futures. Besides being warehoused, apartments are being brokered, traded, and sold, often with the tenants still living in them. Though 70 percent of New Yorkers rent, there are now 300,000 co-op and condominium units in the city, with more than 35,000 new ones converted each year. Many city and state officials think the clock is running out on the city's traditional rental market.

"This is as bad as it can be," said Assemblyman Pete Grannis, from the East Side. "In April, Mayor Koch said if warehousing did not stop, he'd come out against co-oping entirely. So far, he hasn't done that, but I feel we have to do something. During World War II, you could be sent to jail for hoarding. We've got the same situation in the city today."

Attorney General Robert Abrams, whose office has jurisdiction over conversion plans, says officials have found warehousing just about everywhere they've looked. From the huge 8,375-unit Parkchester development in the Bronx, where 613 rental apartments were intentionally kept vacant, to the small five-story tenements at 520–530 East 83rd Street, where 22 of the 50 apartments are now being warehoused, landlords are finding it more profitable to stash apartments than to rent them. The economics are simple: The landlord can more than recoup the lost rent when the apartment is sold.

There is hardly a large rental building around that doesn't have a few apartments intentionally kept vacant or inter-

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18
4
5C
6B
9

ILLUSTRATION BY LARRY ASHTON

SELF-HELP: *"The system only works if tenants know their rights," said an official in the Manhattan borough president's office. "The attorney general relies on the tenants' being his eyes and ears."*

mittently occupied by friends, relatives, and partners. Abrams found that during recent conversion attempts there were at least 70 vacant apartments (some with park views) warehoused at the 830-unit Park West Village, at Central Park West and 97th Street; 53 warehoused apartments were found at the 549-unit Alley Pond development in Queens; 11 warehoused apartments turned up at the 117-unit Beech Haven complex in Jamaica, Queens; and 12 empty apartments were identified at the 127-unit building at 31 Jane Street, in Greenwich Village.

TODAY THERE ARE SAID TO BE about 200 vacant apartments being warehoused at Lincoln Towers, the housing development on West End Avenue between West 66th and West 70th Streets. The six-building complex, which has about 4,000 apartments, was bought last July from the MacArthur Foundation by Martin Raynes and Bernard Mendik, two real-estate-conversion specialists. The two paid $500 million for the property, and within weeks of the purchase, Raynes and Mendik had presented their first non-eviction co-op plan—or "red herring"—to the tenants.

"Once the red herring has been submitted, landlords can leave as many apartments vacant as they wish," said Janice Hohenstein, a leader of the tenants' committee at Lincoln Towers.

"While the landlords talk about conversions and the lawyers talk about red herrings, they're talking about our lives and scaring half of the people in the building to death," said Dora Friedman, who has lived at Lincoln Towers for twenty years. "I find that I have to come up with $107,000 for my one-bedroom apartment or have it bought out from under me. Who's got that kind of money?"

The figure of 25,000 warehoused apartments is an estimate from *Housing in New York,* a 1984 survey done for the city by Michael Stegman, a professor at the University of North Carolina. Using a different computation, the Real Estate Board, a landlord group, came up with a far lower figure. At a hearing last fall before Manhattan Borough President Andrew Stein, the board's spokesman, Joseph Scholes, said that there were then only 1,789 units "temporarily off the market." That number included only the apartments that were being warehoused in buildings for which red herrings had already been filed, Scholes explained. Stegman's figure—which is widely used by city and state officials—represents all warehoused apartments.

"Keeping units off the market over a long term in anticipation of a radical upturn in a community's prospects is so steep a risk that examples of such a strategy are rare," Scholes said. He argued that the best way to return warehoused apartments to the market would be for the attorney general's office to speed the processing of conversion plans.

WAREHOUSING IS flourishing today in part because of the odd twists in the real-estate conversion laws. At one time, only tenants in rent-controlled and rent-stabilized apartments had a say in deciding whether their building would go co-op or condominium. Then, eleven years ago, the law was amended to protect non-rent-regulated tenants. A few years later, another law created the strategic advantage of warehousing by making it easier for landlords to count empty apartments toward conversion.

The law took yet another turn in 1982, when the State Legislature made it harder to convert buildings under an eviction plan—one in which non-purchasing tenants had to move out. That year, the Legislature required that 51 percent—up from 35 percent—of all apartments in a building be sold. That new, tougher provision meant that the vast majority of landlords would henceforth try to convert under a non-eviction plan—a more lenient arrangement in which only 15 percent of the apartments (both occupied and warehoused) need to be sold to qualify for a conversion. With that relatively low figure, many landlords found it made economic sense to hold apartments off the market and then use them as part of the 15 percent purchase requirement.

Today the law puts few restrictions on warehousing. In the five months before the red herring is filed, the landlord can take only 10 percent of the units in his building off the market. (There are a few rare exceptions.) But he can warehouse as many units as he wants before that time or after the red herring is filed. Outside that five-month period, the only real restriction on the landlord is the depth of his pocket. If he can afford to pay the carrying costs, he can warehouse his entire building.

With big buildings in particular, a certain amount of warehousing makes sense. "If a landlord has empty apartments in a building, he can use them toward his own non-eviction conversion or he can sell his building to a converter, getting a higher price for the property because it contains warehoused apartments," said Carole Ule, a lawyer representing tenants in a building on Park Avenue in the Thirties. "Thus, in the Park Avenue building, the landlord's policy over the last five years has been to leave vacant all apartments that become vacant. Out of the 144 units in the building, there are now 50 vacancies.

"These are essentially sound, attractive apartments in an elevator building with a doorman. There are one- and two-bedroom apartments large enough for families. The building and its systems are sound. However, the landlord has clearly decided that if he left the units vacant without any penalty, it was ultimately more profitable for him to give up the temporary rental income in order to keep his vacancy position fluid for the future."

Under the law, Ule said, the landlord could count his 50 vacancies toward a non-eviction conversion; the 10 percent warehousing limit wouldn't apply, because the apartments had been warehoused for the two years before the day he filed his red herring. (In this case, the landlord clearly has his votes for conversion; with the empty apartments alone he controls 35 percent of the units.)

Most landlords time the submission o their red herrings to coincide with the maximum number of permissible vacancies, Ule said. Then they can pay some tenants to move out voluntarily and challenge the leases of others. All told, mos landlords find the 15 percent agreemen relatively easy to get. In small buildings where one or two apartments can determine whether the conversion goe through or not, "the scale is tippe against the tenants," Ule said.

HOWARD SCHECHTER, lawyer specializing in conversions, said landlord have found the real-estat market so profitable tha they can almost always sel their buildings. Investors are combin the industry for rental buildings to bu and convert. "The market is so inflated, Schechter said, "that investors are wil ing to pay top dollar for buildings because they know they can turn thes highly leveraged buildings around an sell them one apartment at a time—an double their money.

HOMES ON HOLD: *The new owners of Lincoln Towers, on West End Avenue, are said to be warehousing about 200 apartments in the complex.*

"There was an apartment building on East 46th Street, for instance, that was recently purchased for $12 million by a consortium of investors. They would never have paid that amount if they planned to keep the building as a rental property. The new mortgage and maintenance costs could not be justified by the building's rent rolls. Nevertheless, since the consortium planned to convert the building into a co-op and pile the enormous debt upon the co-op's purchasers, there was no reason to stint. The consortium, therefore, borrowed $18 million from the bank, using the building as collateral. They paid the landlord $12 million for the building, more than he had ever dreamed he could get, and they placed the remaining $6 million in a fund that paid the upkeep and taxes until the conversion and sales were completed."

Though the Rent Guidelines Board has said that warehousing threatens the city's rental market, attempts by some state legislators to crack down on the practice have had little success. Proposed bills usually fail in the senate, which has traditionally been pro-landlord.

When warehousing complaints are received by the attorney general, the State Real Estate Financing Bureau investigates to determine the number of vacancies. Utility records for questionable apartments are checked. Testimony of tenants is taken. And the sponsor is required to produce documents proving claims about the apartments.

"The system only works if tenants know their rights," said Earl Brown of the Manhattan borough president's office. "The attorney general depends upon tenants' being the eyes and ears. Authorities look upon co-oping as basically a securities transaction, where shares of an apartment building are being sold, just like in any stock transaction, and full disclosure on the part of the sponsor is the most important factor."

In the last two years, however, only twelve offering plans were rejected by the bureau or withdrawn by the sponsor because of excessive warehousing. Few penalties were imposed; in most cases, the landlords were required to withdraw the plans and wait a year before filing again.

RELYING ON THE TENANTS—rather than a public agency—to monitor warehousing may be efficient, but it's not terribly effective. Urban life is sufficiently anonymous that many people don't know their neighbors in the apartment next door, let alone the occupants of the other units in their building.

As a practical matter, the attorney general rarely intervenes in an attempted conversion unless pushed by an organized tenant group. It is left up to the tenant organization and its lawyers to identify potential conversion problems, such as warehousing. Tenant groups that are not well organized and represented find themselves in poor bargaining positions.

Calls for changes in the law on warehousing are usually part of broader proposals for reforming the conversion process in general. "We support the attorney general's bill to raise the percentage required for a non-eviction plan from 15 percent to 25 percent," said Michael McKee, the director of the New York State Tenant and Neighborhood Coalition, a tenants' group. "But, more importantly, we would also like to see the consent of 25 percent of the bona fide tenants in occupancy required when the plan is ready to be acted upon. Also, the 10 percent warehousing standard must be lowered."

Basically, McKee's group wants to see tenants get more bargaining power in the conversion process. Under the eviction plans, in which sponsors need the approval of 51 percent of the tenants, negotiations are invariably meaningful, McKee said, because there is no possibility of getting sufficient approvals without serious negotiation. In the non-eviction conversion, however, the plan can go through without any real negotiation with the tenants. "That's the fundamental flaw in the law right now," McKee said, "and it needs to be addressed." ■

Photograph by Paul Warchol.

A Death in ART

DID CARL ANDRE, THE RENOWNED MINIMALIST SCULPTOR, HURL HIS WIFE, A FELLOW ARTIST, TO HER DEATH?

BY JOYCE WADLER

SHE WAS A RELATIVELY YOUNG ARTIST, AND hungry. "Hope you can make it" and "Hope to see you there" were sometimes written over the invitations to her shows. When she arrived in Rome two years ago with the prestigious Prix de Rome, it seemed like only a matter of weeks before Ana Mendieta knew all the best places—or, more to the point, all the most important galleries. If her husband's career seemed to be on hold—as some say—hers was on the rise. Jump out a window? Never, Ana Mendieta's friends insist. At 36, she was too ambitious to go without leaving a lifetime of work. Too tough. Some friends say that even if there had been an open window and a little pushing and shoving, *Ana* would have given the other person the push.

Her husband, Carl Andre, a large bearded man of 50 who dresses in bib overalls, is also an artist. He is what is referred to in art circles as museum-class—though the greater public probably knows him, if at all, for minimalist works so plain they seem like stunts: the two-level stack of bricks bought by the Tate for $12,000, the rows of boulders just off Main Street in Hartford bought by the city for $87,000. His work is in the permanent collections of the Whitney and the Guggenheim, as well as the Tate. His dealers and former dealers are among the powers of the international art world. Early in September, when Carl Andre was charged with murdering Ana Mendieta by flinging her out a window of their thirty-fourth-floor Greenwich Village apartment—a fall so brutal that her head left its mark in the one-story rooftop below—Frank Stella was one of the nine who posted bail.

"We have a strong circumstantial case," says Manhattan district attorney Robert Morgenthau. Shortly before the fall, a man in the street below heard a woman screaming, "No, no." Four empty champagne bottles were found in the apartment, and the bedroom was in disarray. The bedroom window from which Ana plunged is hip-high, making an accidental fall unlikely, the prosecutors say.

On October 29, Carl Andre pleaded not guilty to murder. Neither Andre nor his lawyer Jack Hoffinger will comment on the case. The authorities say Andre's early statements about that night are inconsistent, though he denies there was physical violence between him and his wife. He was weeping and hysterical when he called the police, his voice so high-pitched that the operator mistook him for a woman.

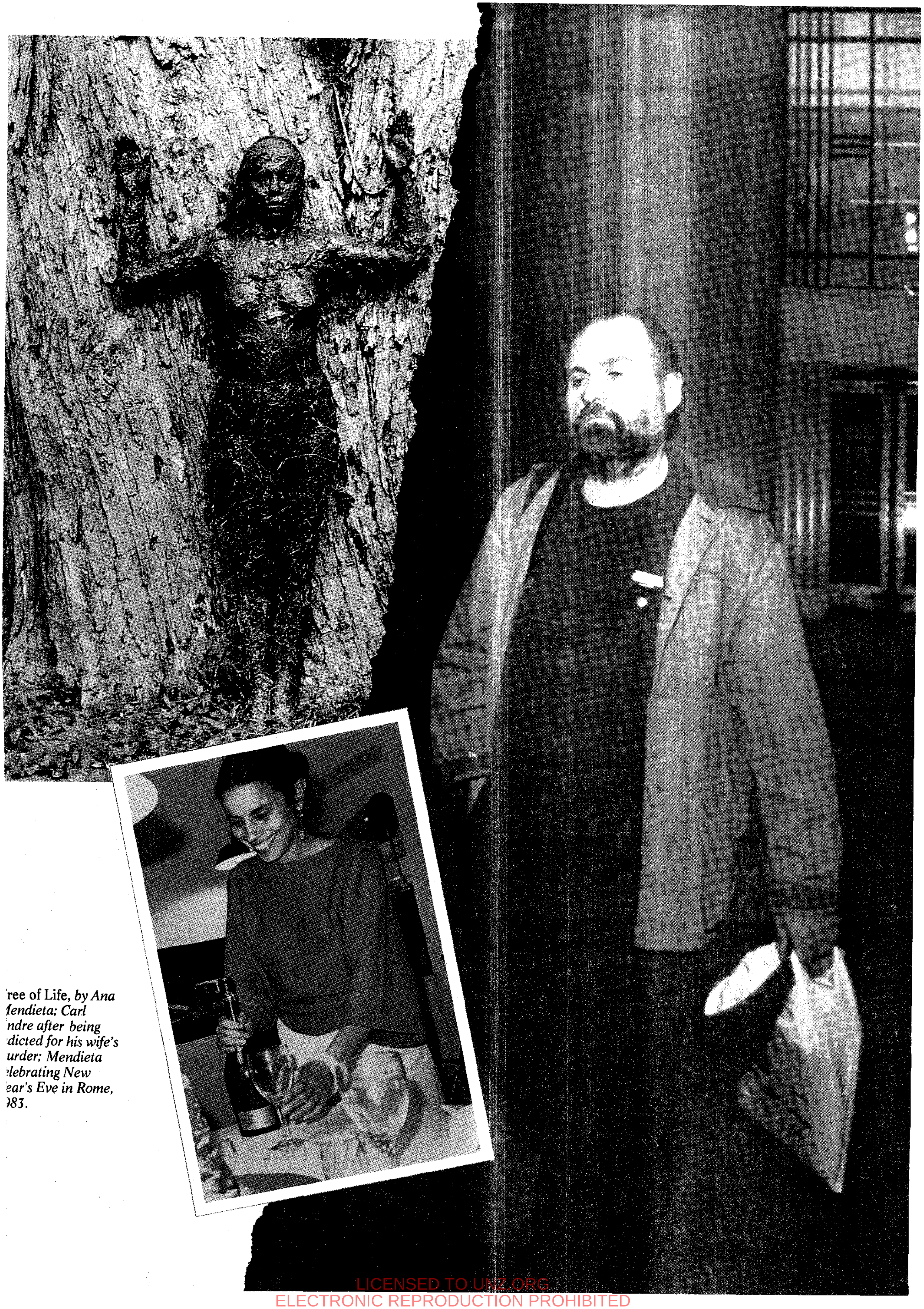
"My wife committed suicide, she jumped out the window," he said.

"Calm down, ma'am," the operator said.

A FALL FROM A THIRTY-FOURTH-FLOOR WINDOW IS an inherently ambiguous way to die, no matte that a man in the street hears a woman scream "No." A man and a woman may be fighting, the room may be in disarray, but that still does no prove that one intended to kill. While expert tend to believe that suicides do not scream before taking thei lives, a scream would not rule out suicide.

There are other possibilities as well: One person may b making a threatening gesture—intended as a gesture only—that somehow goes awry. Similarly, one person may be makin a histrionic gesture, posing near an open window, and ma perhaps slip—though posing near a window would be a peculiar thing for Mendieta to do, her friends say. Dramatic thoug

Photographs: bottom left, ©Ann McQueen; right, Michael Schwartz/New York Pos



ree of Life, *by Ana*
lendieta; Carl
ndre after being
dicted for his wife's
urder; Mendieta
elebrating New
ear's Eve in Rome,
983.

"ANA WOULD NEVER JUMP OUT THAT WINDOW," SAYS AN ARTIST. "BUT I CAN'T IMAGINE CARL THROWING HER OUT."

she could be, she had never been known to do anything that could physically harm her. Just a week before her death, when a visitor commented on the loveliness of the view from her living-room balcony, Mendieta said it made her nervous. Although she had an opportunity while in Italy to study the ceiling of the Sistine Chapel from atop a tier of scaffolding, she would not make the climb. Her friends and family knew she was afraid of heights.

There are other mysteries as well in the story of Carl Andre and Ana Mendieta, who had been married only eight months when she died. Why would a man who had only last January given his bride a pair of Bulgari earrings and taken her on a honeymoon cruise down the Nile throw her out the window? Why would an ambitious woman who had recently made a "breakthrough" in her work suddenly take her own life?

It is true that their courtship of several years had been troubled. She was feisty and intense, a native Cuban who'd had a disruptive, painful adolescence in this country. He was precise and detached, his cool exterior occasionally giving way to belligerence. They both drank a good deal. There were more problems after the marriage. But during the last week of Mendieta's life, the couple appeared to be happy together. Mendieta, in particular, seemed radiant.

Suicide, two dozen people agree, was simply not in Mendieta's nature. "I cannot imagine Ana—whose whole life was to push herself upwards and onwards even in a fit of anger and spite—saying, 'F--- you, Carl, I'm gonna do the worst damage I can—I'm gonna jump,' " says one friend. "I think underneath the verve and the excitement there was a cool level of 'How am I gonna come through?' I don't think she ever lost her cool."

But many people find it inconceivable that Andre could be a killer. "Ana would never jump out that window," says artist Ted Victoria, "but I can't imagine Carl throwing her out. They always seemed so happy the times they came over here."

The case is causing a deep rift among artists. There was one light moment at Puffy's, the artists' bar at Harrison and Hudson Streets, when a beer pitcher labeled CARL ANDRE DEFENSE FUND appeared on the bar and someone contributed a brick. But, for the most part, feelings are running high. "I think there's a division between Carl, who is a white, super-successful artist, and Ana, who was a rising, though not too successful, female Hispanic," says one woman in the art world. "I think it's coming down to a class struggle: The memorial service was like 200 of the dispossessed of the art world. The only two [prominent] people I recognized were Claes Oldenburg and Leon Golub." The art establishment, this woman claims, is coming down on Andre's side. "There's a whisper campaign: 'Here's this loony Cuban and what can you expect?' "

Many artists, no matter how they feel, are refusing to talk publicly about Mendieta and Andre. Painter Rudolf Baranik had dinner with them the night before Mendieta died. Asked about that evening, Baranik produced a handwritten statement saying that speculation "cheapens the tragedy of two of America's finest artists." Instead of examining their lives, the note said, *New York* Magazine should "publish an evaluation of Mendieta's work in [the] art column."

Evaluating Ana Mendieta's work—or Carl Andre's, for that matter—is no simple thing. Mendieta was an abstract artist whose roots lay in the primitive art of Cuba. She'd lately been molding designs from clay and dirt and carving silhouettes in tree trunks—creating warm, rounded female forms. Andre is considered one of the pioneers of minimalist art—a school that tried to eliminate everything decorative and extraneous, reducing art to its purest components. His sculpture *Brass Way*, on exhibit recently at the Paula Cooper Gallery in SoHo, consisted of 25 small brass blocks, laid end to end, totaling 37.5 inches in length. The price tag was said to be $6,000. As a window to the soul, *Brass Way* and works like it are austere rather than inviting—cerebral, precise, mathematical, controlled, even cold.

WOOD WORK: *An early Andre sculpture.*

Collection of the Museum of Modern Art. Gift of Mr. and Mrs. Michael Chapm

In their younger days, however, both artists produced some very different work—several passionate, violent pieces that throw unsettling shadows over Mendieta's death. At 24, for example, Mendieta created a conceptual piece in which she lay on a rooftop under a bloodied sheet—a tableau horrifyingly duplicated twelve years later in real life. And Andre, who over the years has written poetry, wrote a violent love poem at 27—"she stood naked by the window waiting to be struck" it read in part.

IT IS UNUSUAL TO SEE A MURDER defendant arrive alone in court, but for two recent appearances, Carl Andre came by himself. If the judge said Andre was to be arraigned at two, he was there at two—no matter that the old hands, including his three-man team of lawyers arrived late and for a half-hour the guard didn't even open the courtroom door.

There is a bit of the compulsive and the dutiful in Andre: No matter where he was working in Europe, he always made it a point to be back in New York on the first of the month to pay his bills. Mini malists run a tidy shop, and so it is with Andre. In his art, he used to say, there i no symbolism—a brick is a brick. And so in the hall of the Criminal Court build ing, this was what you had: a stocky, mid dle-aged man, his thinning hair combe severely back, surrounded by a half-doz en young men, one of them lying on hi back with a newspaper over his head, an other carrying a large radio.

"Sad, he's very sad," says Jack Ho finger of his client. And the doormen i Andre's building report that in the thre months since his wife's death, Andre big belly has been melting away.

Andre, who over the years has re vealed little about himself, declines t

A DEATH FORETOLD: *Mendieta made her own body into works of art.*

speak. In an interview videotaped seven years ago for Buffalo's Albright-Knox Art Gallery, he talks briefly about his past. "I was born in Quincy, Massachusetts, a city of about 86,000 people immediately south of Boston on the coast. The industry was granite-cutting and, um, monument sculpture, but also quarrying and shipbuilding." Throughout the interview, Andre speaks in a flat monotone. "My uncle and father mostly worked in the shipyards.... In 1951, I went as a scholarship student to Phillips Academy, Andover. It was there ... that I first got to know the joy of making art."

He's reticent about his family. He is the youngest of three children, and the only son. His mother wrote poetry. His father took him to the local museum, and read poetry aloud at the dinner table. Gritty, working-class Quincy is presented in these interviews in almost mythic terms, like those WPA posters of American workers, with their gleaming, squared-off bodies.

Andre spent less than a semester at Kenyon College, in Ohio, leaving for what a school spokesman called "academic reasons." He worked at a steel company, traveled to Europe, joined the army. After getting an early discharge in 1956, under the G.I. Bill, he headed for New York to visit two friends from Andover—Michael Chapman, now a cinematographer (*Raging Bull*), and Hollis Frampton, the late avant-garde photographer. "[Carl] had $600," says art historian Barbara Rose, who was living with Chapman at the time, "and he said, 'Here, we all must share this, we must spend this.' We stayed out every night until we spent it, going to movies, eating out, going to the West End Café. Then he said, 'Okay, now that you've spent my mustering-out pay, you must take care of me.'

"Michael was working at Columbia University Press. Carl [got a job] as an editorial assistant at Prentice-Hall. Hollis had been taking care of Ezra Pound in Washington at St. Elizabeths mental institution. Then one day Carl comes over, throws off his tie, and says, 'I resign. I resign from the middle class.' "

It was the late fifties—New York before SoHo and $500,000 lofts. The rent for the apartment that Rose and Chapman lived in was $13 a week. Andre got a room for $13 a week, too. When Chapman and Rose broke up, Andre introduced Rose to his friend Frank Stella, whom she later married.

"We were very idealistic, very nonconformist," says Rose. "All of us found a refuge in art, which seemed the last clean place—the place you could be idealistic and think about changing the world. Certainly it had nothing to do with commerce. No one who was involved in the arts dreamed of making a living from it."

Andre, who began his work in New York primarily as a painter, used a corner of Stella's studio. As he moved his focus to sculpture—large, carved timbers, showing a strong Brancusi influence—he often lacked the money to buy the material for his work. But he enjoyed the life—the stimulation of debate with friends like Frampton and Stella and the evenings at Dillon's and the Cedar Tavern, where you could have a drink with de Kooning and Kline and David Smith. Andre was a charismatic and intense young man. One romantic woman artist, meeting him for the first time, likened him to a young Hamlet.

In 1960, to make money, he took a job with the Pennsylvania Railroad. The job, as a brakeman, ended in 1964 when he made a mistake and was fired, according to Rose. "It was just freight cars, it wasn't people, but he was very shaken—Carl is a very sensitive person," she says.

AFTER A BRIEF, UNSUCCESSFUL FIRST MARRIAGE, Andre married Rosemarie Castoro, a darkly beautiful sculptor who helped support the couple by doing free-lance art work. In 1964, at 29, Andre was invited to show for the first time, at the Hudson River Museum. The next year, with minimalism gaining ground, he was on his way. He had his first New York exhibition, as part of a group show at the Tibor de Nagy Gallery, followed later that year by his first one-man show, at the same gallery.

"I had been talking to Barbara Rose and said I wanted to do a thing that was very, very minimum, and she said, 'Well, the most far-out [artist] I know is Carl Andre,' " says John Bernard Myers, who owned the gallery. "The show was very far out and started a whole movement.

"Andre excited a great deal of mirth among my friends because he was *so* minimal," Myers says. "The third show I did, when he was with me on 57th Street, consisted of about 600 white bricks laid in a certain angle on the floor. I thought it was lovely. One day, a friend, an actress, came to the gallery. She walked around and said, 'My dear, how nice to see you. Where's the show?' Nothing sold, of course. At the end of the year, I said to Carl, 'When are you coming to get your bricks?' and he said, 'I have no further use for them,' and walked out. I had to pay a trucking company $700 to remove them."

Myers laughs. "He had a piece at the Jewish Museum show which consisted of 29 bricks in a row on the floor and that was it. So *Artforum*—which was published on the West Coast then—called me up to see if I had a picture. I said, 'Just take 29 bricks and lay 'em in a row and photograph 'em.' And they did, and Carl found out just as they were going to press and threatened to sue them for $500,000 because, he said, *'I didn't lay the bricks!'* It was on the cover, and they had to remove it. They

"IT'S JUST A BUNCH OF ROCKS," SAID HARTFORD'S MAYOR OF ONE ANDRE PIECE. "LITTLE KIDS COULD DO IT."

were furious with me, but really, it made no difference. They were the same bricks."

No matter the unbelievers, there were bars where an up-and-coming young artist was a star: St. Adrian's, on lower Broadway, or Max's Kansas City, on Park Avenue South.

There never was and never again will be another bar like Max's, the artists say. An artist could always get a table and a meal. People would stay up until four in the morning talking and then go to somebody's house and argue some more. Andy Warhol and the more theatrical side of the Pop world hung out in the back room, and people like Andre—who had taken to calling himself an art worker—Joseph Kosuth, and Bob Smithson hung out in front. Conversations, late at night, could turn hot. "It was like, 'You're ruining art, I want to punch you in the nose,' " says Kosuth.

Even in the tolerant sixties, Andre's politics seemed inconsistent to some people. "He was a genteel Marxist," says Klaus Kertess, a former dealer. "He had a healthy respect for money but didn't like it to interfere with the art he was making. Once, there was an argument about somebody making a lot of money on a particular piece, and Carl said that was beside the point. He just reached in his pocket and ripped up whatever money was there—and in those days, nobody had any money."

He refused to own property. At one show, at the Dwan Gallery, he insisted that buyers pay a percentage of their annual income rather than a fixed price. Yet his works would later bring good prices ($45,000 is the current average). He earned respect for his stands on the rights of artists and for his commitment to work that sometimes brought him ridicule. Still, many found his personality rigid and his politics absurd.

CUBAN ROOTS: *Ana, right, in 1953 with her mother and sister.*

"Once, when he had a show at the Guggenheim and there were marchers outside protesting the Guggenheim's policy, Carl *joined* them," says one former girlfriend, herself an artist. "My feeling is, if you're gonna protest, pull the show.... He wanted both sides of it."

OTHER PEOPLE IN THE ART WORLD FOUND THE SCENE at Max's and St. Adrian's unsettling. "There was a bunch that used to hang out at St. Adrian's that would have too much to drink and get extremely aggressive towards other artists," says one painter. "I don't remember Carl ever getting in a physical fight, but it could be psychologically devastating if you were an artist they were going after—they were heavyweight guys."

"I talked with Carl many times," says one man. "The last time, about '68 or '69, we were drinking and talking about bricks, and arguing. If you talked with Carl, you always argued, and his argument was always that a brick is always a brick, there is no illusion visually.

"He stood very close to me, with his face close to mine, and he said, 'Brick, brick, brick, brick, brick....' I counted to 128 before I stopped counting, and I said, 'Carl, I don't want to talk to you anymore. I'm a lover, not a fighter.' He had his fist in the air in my face and I could see his fist trembling, and he said, 'I'm a lover, too,' in a tone of... let's say, menace. It did contain the threat of violence for me, and after that, I declined to be around him anymore."

Andre's marriage to Rosemarie Castoro broke up in 1970, and he developed a reputation as a chaser. "They were mostly totally young, totally adoring women," says one old friend. "He seemed to like them in this stage where they couldn't give him back talk."

Back talk, in the seventies, came from the popular press. In 1976, the newspapers in London gave headlines to the story that the Tate Gallery, some years earlier, had bought one of Andre's pieces—120 bricks, arranged in a two-brick-high rectangle—for $12,000. In 1977, there was another uproar when Andre assembled a triangle of 32 boulders in Hartford. "It's just a bunch of rocks; little kids could do it," George Athanson, then Hartford's mayor, said.

But a number of art critics—such as John Russell in the New York *Times*—spoke up strongly for Andre. "The thralldom of a sculpture by Mr. Andre is owed to the clarity of his intention, to the frank and unambiguous way in which the materials are assembled," Russell wrote. "It does not aim to rival the psychodramas that were acted out in Abstract Expressionism. It does not deal in an outrageous dream life... of the Surrealists.... It just lies there and minds its own business."

Despite his success, Andre seemed to be a man of highly polarized behavior. He could be generous—buying work of an unnoticed artist and contributing it to a museum, purchasing the work of friends going through hard times. But he also made great demands.

"He didn't tolerate anything he considered second-rate," says art critic David Bourdon. "One night we were at One Fifth Avenue, and Larry Rivers walked in. I've always liked Larry Rivers; I find him wonderfully agreeable and very amusing, and *I* wouldn't call Larry second-rate. I waved and he came to our table for a few minutes, and when he left, Carl was just stony silent. He was very offended that I had spoiled his table somehow by talking to Larry. If Carl disapproved of someone's art, he disapproved of that person all the way. I don't think Carl has many gray areas."

Andre once said that what was beautiful in art was "not that someone is original but that he can find a way of creating in the world the instance of his temperament." His own temperament, he said in 1978, is close to the tranquil philosophy of Taoism, and some critics have termed his work "pacific."

Yet there's a streak of violence apparent in some of his early poetry. Andre holds the copyright on his poems and refused to allow *New York* to reprint them. Like the man himself, however, they are fascinating in the polarization of emotions they convey. One, a tiny three-line fragment, is a lovely visual snapshot of Quincy Bay. But others are marked by feelings of vengeance and violence—sorrowful yet somewhat resigned commentaries on the thin line between love and rage. "Every love pretending to be pure must end in sullen compromise," reads one in part. Another speaks of the agony of knowing that one will be judged in love; of the speaker's lover, who is so distraught she turns away from him, waiting to be hit "where her white breasts were red." Ten years later, in the first sentences of his catalogue on wood sculpture, he wrote, "Wood is the mother of matter. Like all women hacked and ravaged by men, she renews herself by giving, gives herself by renewing."

Though many people recall Andre's occasional belligerence, few remember—at least, for the record—ever seeing him actually get violent. In 1975, he's said to have fought with another artist, Gordon Matta-Clark, at the Houston home of Fredericka Hunter, the owner of the Texas Gallery. The two artists had argued. Matta-Clark (who died in 1978) later said that he was not taking the argument seriously when Andre hit him, two friends of the artist say. Fredericka Hunter wouldn't respond to telephone calls. Jack Hoffinger insists the story is "absolute garbage . . . I can't comment on whether he had a verbal argument, but as for punching, there's just no substance to that." Hoffinger also refuses to elaborate on Andre's drinking: "The way he eats, the way he drinks, we are not discussing that. . . This is a matter of life-style."

THE ART OF LIVING: *At a dinner party in Manhattan.*

According to friends, however, Andre enjoyed drinking. At the Cornish Institute, an art school in Seattle, Andre ended a stay as a visiting artist in June 1980 by getting so drunk at his Saturday-night going-away party that he was taken to the hospital, then to the drunk tank. At Cornish, people were frantic.

"I got a call at 2 A.M. from the wife of the head of the art department," recalls one woman who is a guiding light of the Seattle arts community. "She told me Carl wanted an attorney and wanted to be out *immediately*. She was quite agitated, because he was supposed to speak the next evening. I told her to go take an aspirin. Then I called a lawyer I know—I know everybody. He went down to the tank, but they didn't want to let him out, so he struck a deal to let [Carl] out at four [the next afternoon]. He spoke at five.

"He was absolutely marvelous."

WHEN CARL ANDRE AND ANA MENDIETA MARRIED, some people saw it as a joining of opposites—he the detached New Englander, she the impulsive, outspoken young woman from Havana. One thing they plainly had in common, though, was their leftist politics. And though the roots of Andre's political leanings are unclear, those of Mendieta are not. A great-uncle was president of Cuba; a great-grandfather, Carlos de Rojas, was a general in the 1895 War of Independence.

Born in 1948, Ana Mendieta grew up with stories of the revolution the way other children grow up with fairy tales. Great-grandfather General Rojas, a wealthy landowner, is given orders to burn a sugar plantation in which Spaniards are hiding. He does not feel right burning someone else's property while his own remains untouched, so he burns the sugar plantation, as ordered, and then burns his own plantation too.

A *compadre* of this general's, a man who was still alive when Ana and her sister were young, had such a ravaged face that, when he came to visit, the two girls couldn't stop staring. His face was covered with machete scars. He had been left for dead in a battle for freedom, so the story went, and he regained consciousness only when vultures tore at his flesh.

Ana grew up in comfort in Havana. Her father, Ignacio, a lawyer, had a hot temper, but liked to joke. Her mother, Raquel, a schoolteacher, was introspective. Ana's sister, Raquel, was two years older, and her brother, Ignacio, was born when Ana was ten, so for a time, *she* was the baby. The result was perhaps inevitable: Ana, according to her sister, who's now a counselor, became a girl with "a smart-alecky mouth." When the teacher left the room at their Catholic school, Ana would break into a rumba.

Life in Cuba was secure. The grandparents owned a house on the beach where the entire family spent vacations and the table sat 50. Ignacio Mendieta, who had been friendly with Fidel Castro when they were both in law school, did well in a variety of jobs. But in 1958, when Batista was still in power, Ignacio was secretly working against the government, and the sisters became aware of politics not as legend but as life. "We were all in the car, singing and laughing, and my father turned and said, 'The Cuban people are dying everywhere. You should be quiet,' " says Raquel.

The revolution came, but it did not go well for Ignacio Mendieta. Though pro-Castro, he was anti-Communist, a devout Roman Catholic who perceived the Communists as anti-God. He refused to become a member of the party, according to Raquel, and quickly fell out of favor and out of work.

Money became tight for the Mendietas. Suspicion became a way of life. Eventually the Mendietas did what many middle-class Cubans were doing—they sent their daughters out of the country for what they thought would be a brief stay.

"We came [to the United States] in a plane—it was only children under eighteen," says Raquel. "They wrote a letter giving power of attorney to Catholic Charities, so long as we were not split up. I didn't want to go. I told my mother she would have to tie me up. For Ana, it was an adventurous thing. When we arrived in Miami, my sister kissed the ground. It was like—there was this feeling at the time—freedom! All we knew about America was Troy Donahue and Sandra Dee."

THE MENDIETA SISTERS FOUND THEMSELVES IN A camp in Miami, then in an institution in Dubuque, Iowa, that was, in effect, a private reform school, according to Raquel.

"The younger children were probably orphans," Raquel says. "But the children in the teenage group were there because of their behavior. One had robbed a gas station; one had stabbed another with a pair of scissors."

The sisters were separated at once. Neither Raquel nor Ana

hotograph by Cynthia Larson.

AFTER CUBA, THE MENDIETA SISTERS ENDED UP AT AN INSTITUTION IN IOWA. DISCIPLINE WAS FIERCE.

spoke English. Discipline was fierce. Children were beaten or locked in closets for disobeying, Raquel says. Bathing was permitted only on Saturdays. "Ana was very upset, suffering very much," says Raquel. "Every time she saw me she would start crying, and I felt like crying. So I would say to her, 'Shut up! Don't cry! You wanted to come here. Don't look at me.' I was trying to be tough because she was making me fall apart."

But Ana herself could be tough. "There was a girl that was pretty scary—she drew very beautifully and wanted to be an artist," says Raquel. "She was an orphan, but she was older—sixteen, seventeen—and she looked like a boxer. She came into the room once and took Ana's paint set. Ana got very upset about it. They started fighting and punching each other. Ana was very little, weighing 85 pounds. She was this little shrimp. She wanted me to stick into it, but I was a big coward. I wasn't about to fight that boxer."

The sisters were eventually moved out of the institution and spent two years bouncing among foster homes before they settled in a private home. In 1966, when Ana had just turned seventeen and Raquel was in college, their mother and brother joined them, and there was the semblance, once again, of a real family—though Ana's father was by then in prison and wouldn't see his family again for years.

By the time she was reunited with her mother, Ana would say years later, she had decided that she had two choices: being a criminal or being an artist. She chose art, perhaps because she found in it the element that had been missing in her life. "When I made art—whether it was good or bad, or [the teacher] didn't like it or whatever—I felt I had a power," she told Judith Wilson in a 1980 interview in *The Village Voice*. "To be taken away and sent to an orphanage . . . I feel my whole life has been directed by forces out of my control. Maybe it makes me want to take control more emphatically."

She went to college, studying art at the University of Iowa with Hans Breder, who now heads the university's Multimedia and Video Art Department. Like Ana, he was caught between cultures—a native of Germany who had arrived in New York in 1964. Like her future husband, Andre, he was an older man—exactly Andre's age, in fact. He was also the big man in the art department. Breder, who would become Mendieta's lover, was struck, he says, by Ana's "obsession with her work. She worked very hard and everything revolved about it."

THE EARLY SEVENTIES WERE AN EXPLOSIVE TIME IN the art world. Though Mendieta, like Andre, began her career as a painter and did primarily figurative work, body art was in vogue. Mendieta took passionately to this form, in which one could make of *oneself* a work of art. In a piece in 1973, Breder recalls, "she covered her body with grass and would be lying down in the tree-of-life position so her body would just blend in with the ground. Or she would encase herself in a tomb and cover herself with flowers, the flowers seemingly growing out of her body." It was a graphic response, some felt, to the need to be rooted, to connect to the motherland.

After the rape of an Iowa student in 1973, Mendieta did a violent rape series. In one, she lay nude in the woods, her backside bloodied. In another, for which she invited the members of the workshop to come to her apartment, "she was tied to a table, bent over, nude from the waist down, and blood was spread all over the floor and blood was all over the door," says Breder. "It was a very dramatic piece, also a piece that took a lot of risk. She was living at the time in an apartment building; the door was slightly ajar, so anyone might have walked in. She also did a piece, in Oaxaca, on the roof of a hotel where we were staying. Her body was covered with a white sheet, and blood was sprinkled on that white sheet and a cow's heart was placed on top of her."

That Mendieta would expose herself was not something that particularly shocked Breder. At the time, he and others point out, a number of artists were producing highly charged sexual or violent pieces—Vito Acconci, for example, a visiting artist at Iowa, had a show at the Sonnabend Gallery in which he masturbated under a plywood platform.

Breder thinks, however, that the violence-oriented pieces represented only a brief period in Mendieta's work. "I think that was her psychological makeup at the time, and as she moved on, that aspect kind of disappeared," he says.

A number of Mendieta's New York feminist friends, including filmmaker Ela Troyano, dispute the idea that Mendieta was identifying deeply with the victim in pieces like the rape scene. (After all, it's a short step from saying that someone identifies with a victim to saying one wants to be a victim.) The rape piece was an isolated, early work, Troyano and others say—a feminist statement about how women as a group get raped. In Mendieta's later work, woman is the loving earth mother.

Mendieta as victim? Friends today prefer to recall the warm, intense, even bitchy Ana, the Ana who liked to drink, the Ana who said that art was her religion and that her sister would have to have her babies for her. Oh, she could be a pain in the ass: demanding, self-absorbed, pushy. But she had her up side. The moment you heard her voice on the phone, you asked, "When am I gonna see you?" recalls Annette Kuhn, the director of the New York Studio School.

This was the difficult, demanding artist that another difficult, demanding artist would meet and marry in New York.

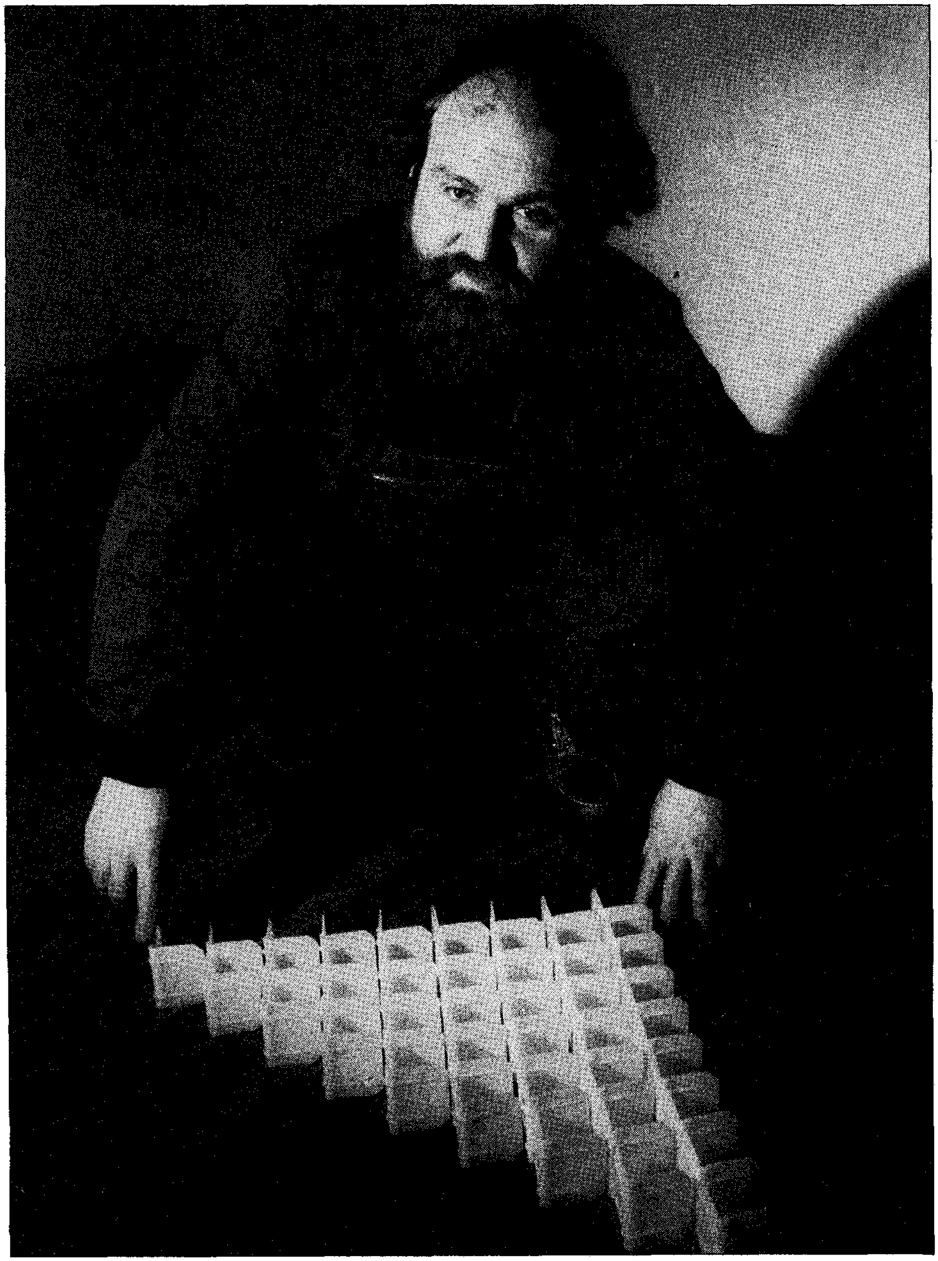
SHE ARRIVED IN 1979 WITH A $3,500 GRANT FROM the National Endowment for the Arts and moved into a tiny apartment on Sullivan Street. No one can quite recall how she met Andre—it seems to have been about the time of her first New York solo exhibit, at the A.I.R. Gallery downtown in 1979. It was not love at first sight. Mendieta was more impressed with the fancy restaurant Andre took her to, the SoHo Charcuterie, than with Andre, says Michael Kirby, a professor at NYU's Performance Studies Department. He and other friends remember that for a time Mendieta was seeing both Andre and Breder—a situation that made her uncomfortable. Though she may have been a radical in art, she was a one-man woman, friends say.

By the following year, the relationship with Breder was over and Mendieta was involved with Andre, though there were often quarrels and breakups. "It was a rocky relationship, I would say," says Luis Camnitzer, a professor of art at the State University at Old Westbury, where Mendieta taught for a year. "It seemed hard for her to enter his daily routine. She had no belongings in his apartment. Although they were supposedly living there, she had to go back to her apartment to change."

She complained, says another friend, of Andre's emotional distance. And she did not care for his friendship with Rosemarie Castoro, with whom he played chess once a week.

With Andre, as with her friends, Mendieta could have a fierce mouth. "She would say, 'Well, Carl, you know minimalism is over, so now you already did your thing,' " says Mendieta's friend Liliana Porter. If Andre minded this, he didn't show it. He would laugh. "I thought he really loved her a lot," says Porter, "and that she never really trusted anybody, or felt that anybody really cared about her."

Though she might needle Andre, she also had a genuine respect for his work, friends say. In the early 1980s, when expressionism was sweeping New York and Julian Schnabel was having successful shows simultaneously at Leo Castell



THE MINIMALIST: *Andre in 1983.*

nd Mary Boone, Mendieta told friends that Andre was conerned because his work was not selling. Once, when sheovereard him being belittled at an opening, she was furious.

Their careers *were* taking decidedly different turns. While he market for Andre's work was said to be waning, Mendieta's areer was taking off. She had won a National Endowment for he Arts grant and a Guggenheim. In the fall of 1983, she won a restigious fellowship to the American Academy in Rome. ndre did not come to her going-away party, because the ro-ance was off. An old friend who had picked her up with her ags too many times at Andre's apartment was relieved. "Find count, Ana," she told her.

FOR A TIME, THEY REMAINED APART. ANDRE TRAVeled and worked throughout Europe. Mendieta lived in Rome, in a one-room apartment down the hill from the Academy. She learned Rome quickly, driving with the nerve of an Italian, speaking Italian like an Italian.

Some people thought she did suspiciously well, with three hows at three important galleries in two years. "The remarkable thing to me was that Ana had been given a fellowship at the American Academy, considering the quality of her work, which was not that extraordinary," says art critic Kay Larson, who visited Mendieta's studio in Rome.

Barbara Rose later went to a show of hers " just because she was Carl's wife, and it was very bad. I asked a friend why anybody would show her, and they said, 'Because she's Carl Andre's wife.' There was an opinion she had married Carl to gain entrée into the art world."

Andre came back into Mendieta's life, according to friends, in the spring of 1984. He visited her occasionally from Berlin, where he had arrived with a fellowship of his own—the Daad award, affectionately known among artists as "Sugar Daddy," since it provides $1,000 a month, plus an apartment. Though no one recalls seeing Mendieta with anyone, Andre was said to have had a lover in Berlin.

Mendieta decided to remain in Rome after her fellowship was over, and by the fall of 1984, Andre was seeing her often. Last January, they were married in Rome. That evening, they attended the opening at the AAM Gallery of their first collaborative effort, a series of lithographs and sculpture. Though Andre was scheduled to spend much of his time in Germany, they were reportedly happy.

"She said they had committed to each other for the rest of their lives, and that's what marriage means," says Wendy Evans, an architect who was also a recipient of an American Academy award. "It was a very happy time."

But by June, when Mendieta was briefly back in New York, there were troubles. "She said she hardly ever saw him," says the friend who had hoped Mendieta would find a count. "She said things weren't so good." And the commitment Mendieta so valued was apparently missing from the marriage. Sources close to the investigation say Andre was seeing a woman in New York.

MENDIETA AND ANDRE RETURNED SEPARATELY TO New York, in late August and early September, settling in at their one-bedroom apartment on Mercer Street. Though the apartment is in a luxury building, Andre has never installed air-conditioning. If Mendieta believed that her husband was seeing another woman, most of her friends didn't sense it. When she dropped by Eduardo Costa's house on Bleecker Street the week before she died, she seemed in a good mood but didn't linger—Andre had just got in and she wanted to bring him the *Times*.

Throughout that week, Mendieta seemed to have a full schedule. "She was very positive, very excited about her new work, happy about her new apartment in Rome," says Ruby Rich, the director of the Film Program of the New York State Council on the Arts. "She said she had just ordered some tree

hotograph: Robert Kalfus/New York *Post*.

ANDRE TOLD POLICE THEY'D EATEN IN AND STAYED UP WATCHING A HEPBURN-TRACY MOVIE ON TELEVISION.

trunks to be delivered to [her Rome] studio and they should be there by the time she got back."

Thursday evening, Mendieta and Andre had dinner with artists Nancy Spero and Leon Golub. "Ana was the most relaxed and happiest we'd ever seen her," says Spero. "We discussed art and politics. Carl seemed a little upset at the Americans—at the effect of the American art scene in terms of his work, the collectors and stuff. They were getting along very well. They had their moments, they always did, but we thought it was much more amiable than usual. Walking home down Bleecker Street, they were holding hands."

They apparently did not remain affectionate, however. Later that evening, according to police sources, an argument between Andre and Mendieta erupted into the hall. "I'm going to the elevator now, Carl!" Mendieta is said to have yelled.

Friday night at dinner with old friends Rudolf Baranik and May Stevens at Pirandello, an Italian restaurant around the corner from the apartment, some say they quarreled. Others say not.

If there was a quarrel, however, it was not serious enough for them to cancel a dinner for twelve they'd planned for Sunday night, at Sabor, Mendieta's favorite Cuban restaurant, or for Mendieta to cancel her two other Sunday dates, including a meeting with her sister. Late Saturday afternoon, Mendieta ran into two former neighbors. They thought she looked "really in great shape—bubbly," says one. Mendieta ran across the street to hug and kiss them. They confirmed plans to meet at 12:30 the next afternoon.

SATURDAY NIGHT, SEPTEMBER 7, WAS HOT AND HUMID. Though at one time Mendieta and Andre had apparently planned to go out, they did not. From what Andre later told the police, it was an ordinary evening for a longtime couple on a muggy night—a little Chinese food, some drinking, a late-night movie, perhaps an old fight. They stayed up late, Andre said, watching a Hepburn-Tracy movie, *Without Love,* in the living room. Mendieta thought it boring. Sometime between 1:10 and 3:30 A.M., she went to bed, Andre later told police.

At 5:30 A.M., on the street beneath the couple's apartment, Edward Mojzis, a doorman at 11 Waverly Place, heard a scream break the dawn silence. He wasn't sure, he says, exactly where it came from—but he knew the screamer was a woman and that she sounded like someone in need.

"What she said, pleading, was 'No!' I heard it four times before the impact," he says. "I can't even mimic it. It was like, Don't do something to me."

The next thing the doorman heard sounded like an explosion coming from the neighborhood deli.

"I didn't realize what was going on or where it was coming from," says Mojzis. "I didn't see anything; it just sounded like an explosion. I was thinking, 'Why would somebody be pleading not to blow up the deli?' I said to the owner, 'What the hell was that, an explosion?' He said no. I said, joking, 'Maybe somebody pushed somebody out a window.' "

Mendieta fell to the roof of a Chinese restaurant next to the Delion Grocery on Waverly Place. An emergency-services team, summoned to the scene by Andre, found her body, clad only in blue bikini underwear. The alcohol content in her blood was .18—nearly twice the amount required to be declared legally drunk.

High above, in the apartment, the sliding windows in both the living room and the bedroom were open and a strong cross-current of air was moving through.

Andre appeared sober when police found him. A lightweight chair in the bedroom was overturned, police say. The open shelves that held Andre's bib overalls were scattered, as if ransacked or shoved. Four empty champagne bottles were found in the living room, and many more bottles were on ice. There was a scratch on Andre's face and another on his arms, police say; Andre allegedly claimed he had been scratched when he moved a piece of furniture off the terrace. Hoffinger doesn't "want to discuss" these scratches.

Andre's statements to police were confusing. He first said he had called 911 at approximately 3:50 A.M. According to police records, however, he called an hour and a half later, at 5:30.

What happened during that hour and a half?

Andre told police he first became concerned about his wife after the TV movie ended at 3:30 and he went to bed. His wife was not in the bedroom, he said, and he had not seen her leave the apartment. He searched for twenty minutes. When he could not find her, he called the police. His reports about their relationship were inconsistent: He allegedly told one officer that he and Ana had not quarreled that night and told another that they had, because Ana was jealous of his career. To this second officer, he insisted that the fight had never become physically violent—they had had their problems, he allegedly said, but no more than any other couple.

Sources close to both Mendieta's family and the investigation, however, say Mendieta was furious about Andre's affair, and they claim that she had discussed divorce with her sister on the day before she died. These sources also claim that just before her death, at about one in the morning, she had a long discussion with an old friend in Chicago in which she talked about both divorce and Andre's possible affair. Whether Andre was aware of the conversations (which may have been conducted in Spanish) and whether Mendieta had told him she wanted a divorce before her death are not known.

EARLY SUNDAY EVENING, CARL ANDRE WAS CHARGED with Ana Mendieta's death. He had, by that time, made two phone calls to artist Doug Ohlson, leaving messages on his answering machine. The first message was reportedly erased. That second message, according to a source, was as follows: "Ana is dead, Ana is dead. My life is ruined." Ohlson says this report is incorrect. He refuses, however, to say precisely what the message was. There was a vigorous attempt at the bail hearing by Andre's attorney at the time, Gerry Rosen, to get the court to accept bail in the form of both cash and artwork, but the assistant district attorney, Martha Bashford, a 31-year-old Yale Law School graduate, fought it.

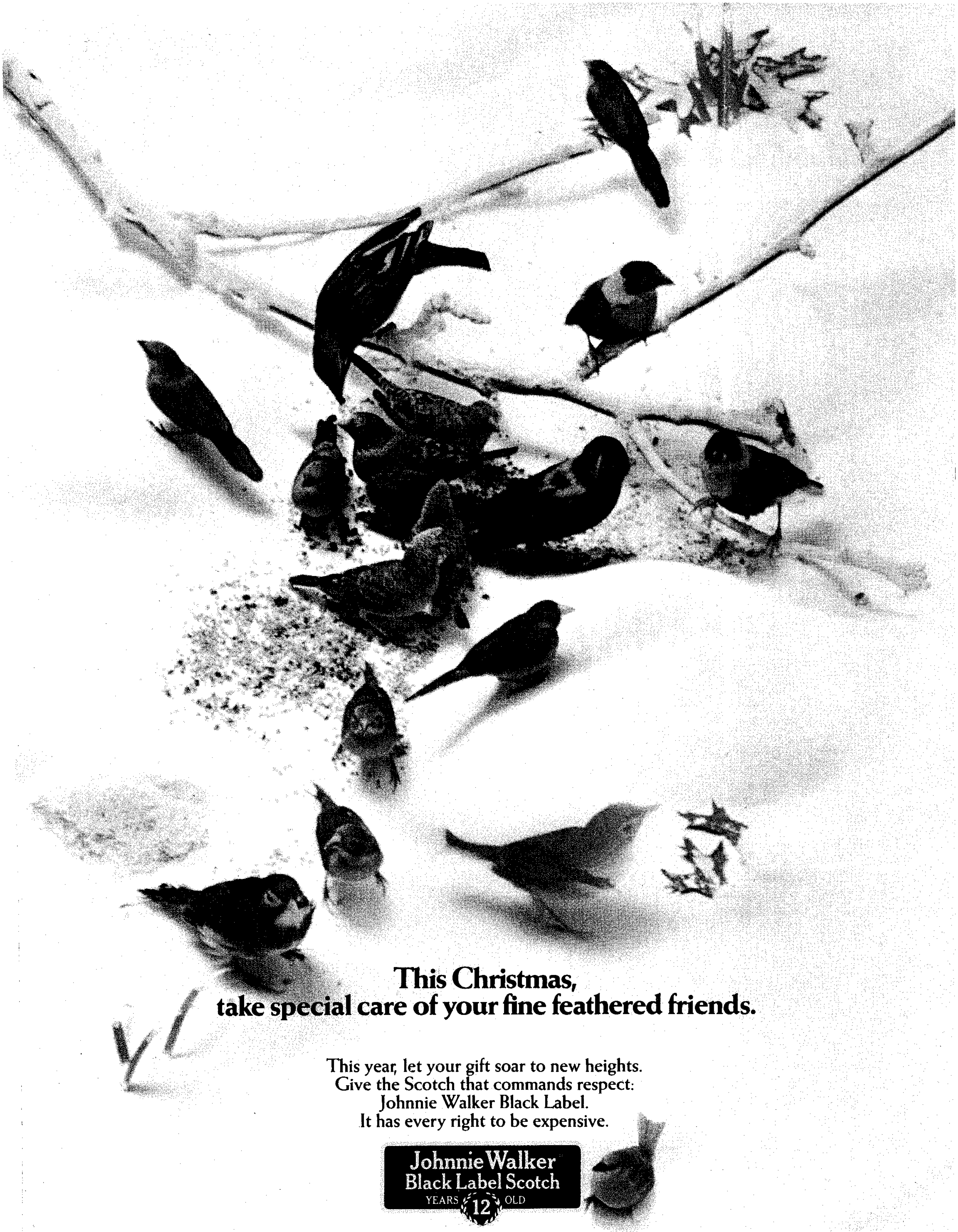
"His wife was pushed from a 34-story window," Bashfor said. "A man heard, from that building, from the air, a woma begging, pleading, saying, 'No, no.' . . . The defendant says sh was not depressed. The defendant himself says she was no under any psychiatric care."

Bail was set at $250,000. The request that part of it be in art work was denied.

The memorial service at the Center for Inter-American Relations, on Park Avenue, two weeks later was awkward. Andr sat in one corner of the room in his bib overalls, accompanie by a woman friend. Raquel and her mother and aunt sat on th opposite side of the room for the beginning of the service. The did not speak to one another. Raquel had found out about he sister's death from a 6th Precinct detective Monday at 2 A.M

"It was very weird, listen, it was very tense," says one ma who attended the memorial. "One of Carl's ex-girlfriends wa going around saying, 'Do you want to say hello to Carl?' Som went and said hello and immediately went away.

"I pretended I didn't see him," this man says, "because didn't know what to do." ■



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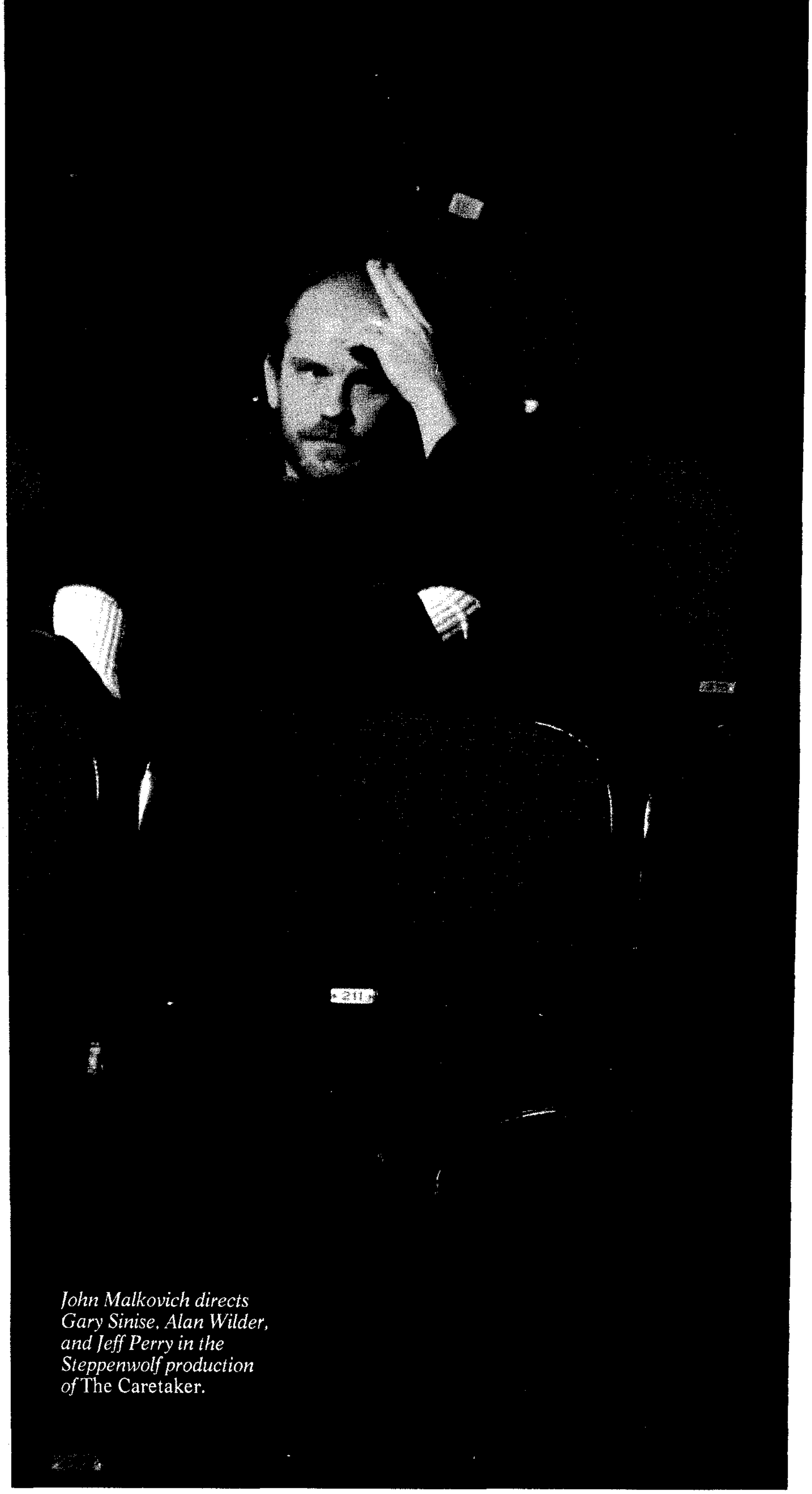
THE CHICA

CAN AN ELECTRIC THEATER STYLE REVIVE NEW YORK?

BY ROSS WETZSTEON



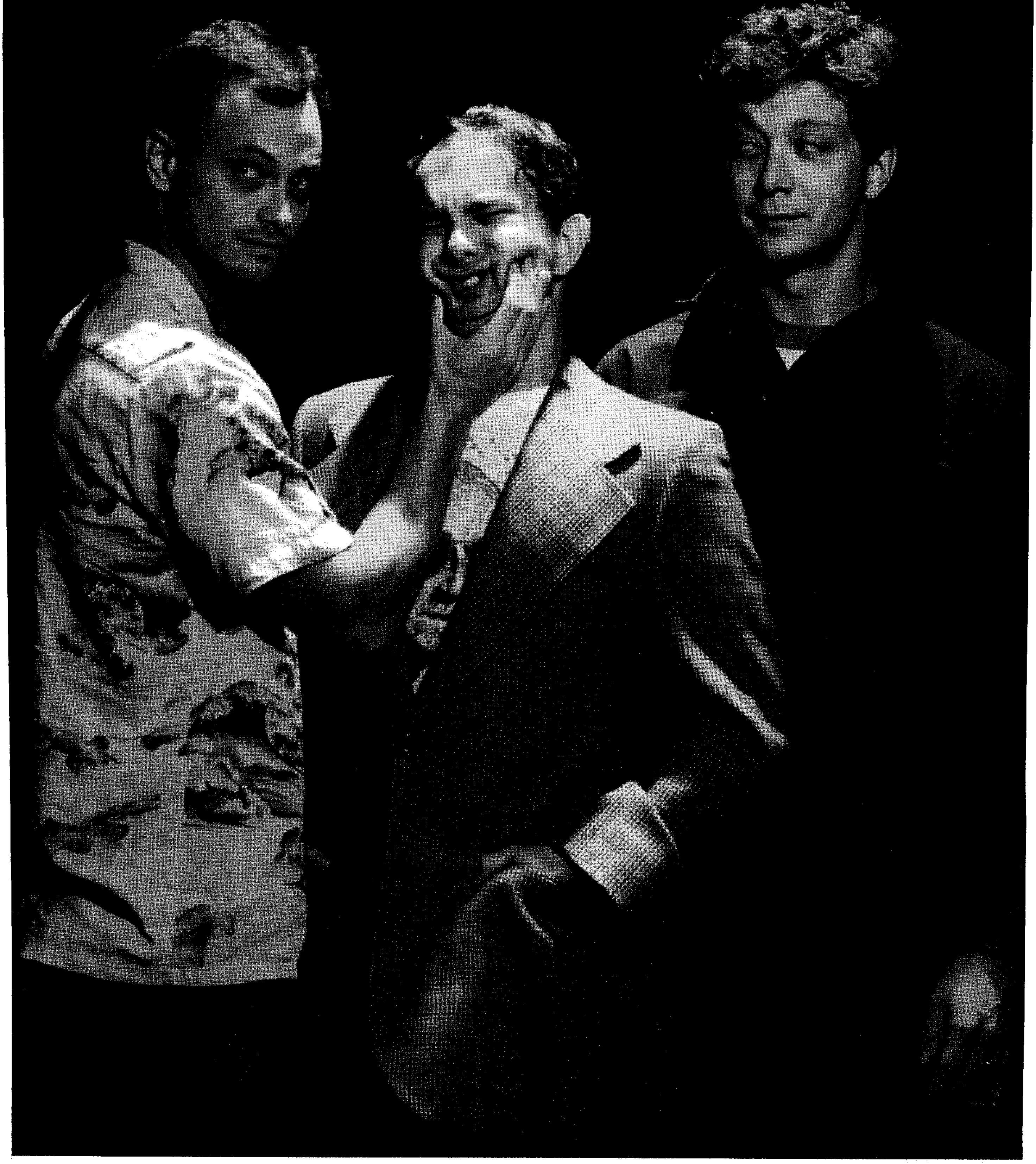
John Malkovich directs Gary Sinise, Alan Wilder, and Jeff Perry in the Steppenwolf production of The Caretaker.

GARY SINISE and Terry Kinney stand at the top of a steep hill, 100 yards from the church basement, waiting for the cue for their entrance as the two hoods in *The Indian Wants the Bronx.* At a signal from the stage manager standing in the doorway, they race downhill as fast as they can, plunge through the door, and crash onto the stage, panting, whooping, covered with sweat, and turning to glare fiercely at the stunned audience. It's Steppenwolf theater!

If an actor from Chicago's Steppenwolf Theatre Company opens a carton of orange juice, he won't just drink it, he'll tilt back his head and take ravenous gulps, half the juice spilling from the corners of his mouth onto his T-shirt. If a Steppenwolf actor has to get from one side of the stage to the other, he'll bound or leap or crawl on all fours—anything but walk. "It's as subtle as 400 Ex-Lax," says an exasperated member of the Juilliard faculty. "It's the most viscerally committed acting style in the history of the American theater," replies an awed colleague. Call it rock-and-roll acting, call it gonzo theater, Steppenwolf's raucous, funky, seething, take-no-prisoners approach has made it the most controversial ensemble to appear on the New York stage since the members of the Living Theatre tossed their clothes into the audience and preached Paradise Now in the late sixties.

Over the past few years, New York theater has been energized by all sorts of productions imported from Chicago. David Mamet's *Glengarry Glen Ross,* with a mostly Chicago cast, won the Pulitzer in 1984; the Goodman Theatre production of *Hurlyburly* was one of the longest-running non-musicals on Broadway last season. Steppenwolf's Off Broadway productions of *True West, Balm in Gilead,* and *Orphans* electrified New York critics and theatergoers. An astonishing outpouring of talented Chicago actors (in-

GO CHARGE



PHOTOGRAPH BY GREGORY HEISLER

SUDDEN IMPACT: *There's Steppenwolf, the Goodman, and a major outpouring of actors. "Chicago," says Peter Sellars, director of the American National Theater, "is the hottest theater town in America."*

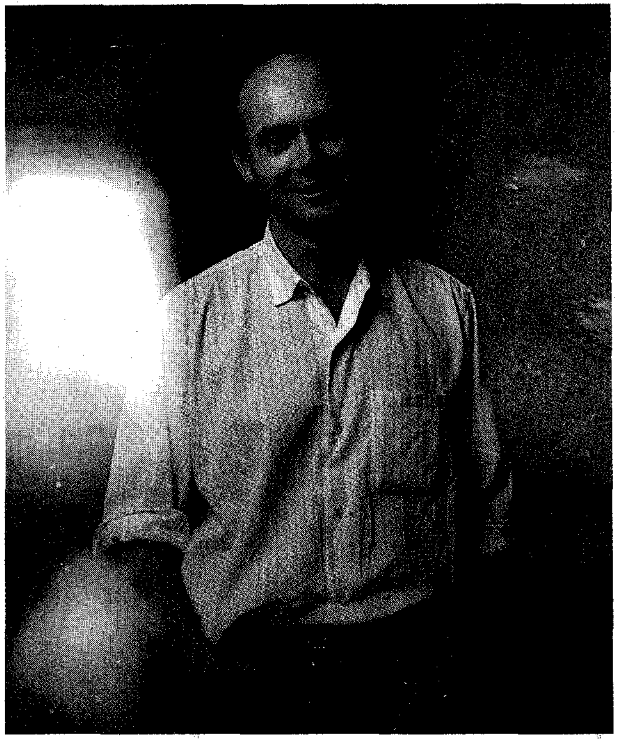
cluding Joan Allen, Glenne Headly, John Malkovich, Joe Mantegna, and Laurie Metcalf) have made "the Chicago style" the most talked-about innovation in acting technique since the heyday of the Actors Studio. "Chicago," says Peter Sellars, director of the American National Theater in Washington, "is the hottest theater town in America right now."

Embarrassingly enough, theater in New York may need this infusion of Chicago talent and energy simply to survive. Last spring, the Tony committee, which for years has had trouble finding worthy winners, actually had to struggle just to come up with *nominations.* Off Broadway is in the grip of the same entropy. The number of original New York productions that won an Obie for best new American play plummeted from fourteen out of fifteen between 1966 and 1975 to ten out of nineteen from 1976 to the present (ties included). What passes for the avant-garde is mired in repetition and routine, a reliving of the sixties in a kind of greatest-hits syndrome.

The most vivid symbol of the plight of New York theater is the Vivian Beaumont Theater, Lincoln Center's obdurate failure. When the Beaumont celebrated its twentieth anniversary this year, it had been dark (except for one year) since 1977, and cynics suggested that those were the years it made its greatest contribution to the American theater. The Beaumont fiasco has been blamed on the very things—the hit-flop mentality, the star system, the lack of an ensemble tradition, the skyrocketing costs—that Chicago theater takes pains to avoid.

So it was logical enough for the board of the Beaumont to pick as its new director—and incipient savior—one of the foremost figures in the Chicago renaissance, the Goodman Theatre's 36-year-old Gregory Mosher. He brings with him a vision of theater shared by the Goodman, Steppenwolf, and a dozen other Chicago companies that might lift the curse on the Beaumont at last.

As it happens, the two major prongs of the Chicago invasion were wary rivals back home. They came close to crossing paths only at Lincoln Center. The raucous Steppenwolf gang was the last group considered for the Beaumont before Mosher was finally hired. Members of the troupe toured the theater in 1984 and were asked their reaction. When they announced, after only a few minutes' thought, that they'd brick up the proscenium, build a wall down the middle of the auditorium, and divide the cavernous space into two smaller theaters—that was just for starters—their proposed residency became an impossibility.



BEAUMONT BOSS: *The Goodman's Greg Mosher.*

Still, members of Steppenwolf feel that while Mosher is "a dull, uninspired director," he has "the administrative and programming skills to make even this Frankenstein dance."

Typically cautious, Mosher this season will use only the 299-seat Mitzi E. Newhouse Theater to stage three plays. The opener? A double bill, beginning December 20, of Chicagoan David Mamet's *The Shawl* and *Prairie du Chien.*

At first glance, the Chicago renaissance seems a coincidence, a matter of individual talents that happened to emerge at the same time—people such as Mamet, Malkovich, Mantegna, and now Mosher. But as the influx from the Midwest continues, it's becoming increasingly clear that what Chicago has to offer is an *attitude,* an approach to theater that stresses ensemble over star turns, work over career moves, continuity over hit shows. If Broadway is dead, everything is possible—perhaps even a revitalization of New York theater, and especially the Beaumont, by the self-styled Second City.

THE STEPPENWOLF ODYSSEY began, oddly enough, with a bunch of well-mannered college kids in Highland Park, the Golden Ghetto, an upper-middle-class suburb of Chicago.

Except that Gary Sinise, perhaps the pivotal member, didn't go to college. He took what fellow Steppenwolf members slyly call "the five-year plan"—his grades weren't good enough for him to graduate from high school with his class. In fact, Sinise was something of a legend in Highland Park—the long-haired, dope-smoking jazz guitarist who hung out with greasers and fell blasted into bed every dawn to sleep until five in the afternoon—the nearest thing to a juvenile delinquent for miles. "Then somebody got the idea of casting him as one of the wild kids in the high-school production of *West Side Story,*" recalls a friend from those days, "and it flipped him out so much it changed his life."

The official bio of Steppenwolf claims the company was born on July 22, 1976; its members don't talk much about the raw, coffee-can-lighting-system shows Sinise put on with Terry Kinney and Jeff Perry during their summer vacations from college the previous two years. The name of the company? "Some guy held up the Hesse novel, and we said, 'That's it,'" Sinise recalls in his lazy drawl. Had anyone read it? "Nah," he answers with a you-kidding-me? expression—this is not a bookish company.

Unlike most summer larks, Steppenwolf didn't fizzle out. In 1976, Sinise was still hanging out around Highland Park thinking of going on tour with his jazz band, when Kinney and Perry, having just returned from Illinois State, suddenly showed up again, this time with a gang of classmates who wanted to put on some shows—Moira Harris, John Malkovich, Laurie Metcalf, Alan Wilder (these seven still make up the nucleus of the company). They found a space for $10 a month ("Yeah, corny as it sounds, it was a church basement," Sinise concedes) mounted two evenings of one-acts—and won a Tony.

Well, it didn't happen that fast. First

Photograph by Gregory Heisler

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ENSEMBLE: *“Two years ago, if someone had offered me something, I would have said, ‘Okay, I’ll do it,’ ” says Malkovich. “Now I say, ‘I’m available after my next Steppenwolf project.’ Chicago is my home.”*

GONZO THEATER: *Kinney, Anderson, and Mahoney in* Orphans.

they spent a few years playing out a Mickey and Judy scenario: costumes borrowed from everyone’s mother’s closets; the last wall of the set going up an hour before the opening-night audience arrived; respectful reviews in the suburban press; day jobs to support their acting careers; and, of course, romance—though here the story line, as one member puts it, gets “a little *Peyton Place*-ish.” Gary married Moira; Laurie married Jeff (though she’d come to the company as “nothing but Terry’s girlfriend,” and had lived with John for several months); John married Glenne Headly (who’d joined the company in 1979)—let’s see, does that leave anybody out?

So what makes Steppenwolf’s story any different from that of dozens of other groups of kids in Cincinnati or Denver or Portland just as inflamed with idealism, just as poignant in their naïveté, perhaps even just as talented? The answer is threefold: ensemble, style, and Chicago. From the beginning, the members of Steppenwolf were committed to equality (sharing in everything from selling tickets to acting, from constructing sets to directing, even informally passing around the artistic-director position from person to person); over the years they developed a bold style based on instinct rather than ideology; and they matured in an environment that encouraged rather than threatened their unity.

IN 1982, A NEW YORK PRODUCER OFFERED to bring Steppenwolf’s production of Sam Shepard’s *True West* to Off Broadway, with Sinise and Malkovich starring. Some members of the company saw the move as a chance to finally get the national recognition they deserved, while others argued that it would split the company into stars, who’d move on, and the rest, who’d be left behind. “I felt we were mature enough to handle whatever might happen,” recalls Malkovich, who packed only enough clothes for a five-day stay, “but other people were scared we’d fail—or even worse, that we’d succeed.”

Despite the phenomenal success of *True West*, the rift was soon forgotten, but in the past few years, tension within the group increased again when Joan Allen took the leading role in the Public Theater’s *The Marriage of Bette and Boo* and had a cameo in *Compromising Positions;* Glenne Headly co-starred with Kevin Kline and Raul Julia in the Circle in the Square revival of *Arms and the Man;* and Laurie Metcalf landed a choice supporting role in *Desperately Seeking Susan* (making, she estimates, roughly ten times what she’d earn in a leading role Off Broadway).

But the greatest threat to the unity of the company, its members admit, comes from Malkovich’s Brandoesque leap to stardom. After the first reviews of *True West* came in, half the audience at the Cherry Lane seemed composed of agents, casting directors, and movie producers. Within two years Malkovich had moved to Broadway as Biff in the Dustin Hoffman *Death of a Salesman,* landed a major role in *The Killing Fields,* won an Oscar nomination for *Places in the Heart,* and starred opposite Kate Nelligan in *Eleni.* Ruffled egos were hardly soothed when Malkovich recently rented an office in L.A., the Gomorrah to New York’s Sodom.

“It’s hard to keep a company together when one of your co-equals for ten years is suddenly a millionaire,” says one of the founders in a wistfully sardonic tone. (Despite the group’s breakthrough celebrity, no one is getting rich doing Steppenwolf work—the eighteen members of the nonprofit troupe are paid only for the roles they perform, and then only at Equity scale.) While Malkovich’s talent was unmistakable from the first, he was never singled out until *True West.* “People even used to complain they couldn’t hear him,” recalls Sinise—“people in the *front row.*” “John may have become a star,” adds another member of the original group, “but saying he’s the most talented is complete bulls---. As far as we’re concerned, our productions don’t have star turns; any one of us can take the leading role in anything we do. In Chicago, the work comes first; in New York, the career comes first—and you wonder why your theater is dying.”

Malkovich seems weary of the subject. “To quote Schopenhauer,” he says in his soft-spoken way, “ ‘Nothing is as fatal to a dream as its realization.’ I have nothing more to say.” He pokes thoughtfully at his omelet, decides he *does* have more to say. “When we first came to New York, it was a totally insane period. We saw it as a step, not as a goal. There was a lot more on the line than we thought—but more important, it meant less than we thought. For a while, I even thought of it as a kind of death. But it’s easier to go back to Steppenwolf now than it was a year ago, and it’s *definitely* easier than it was two years ago. Two years ago, if someone had offered me something, I would have said, ‘Okay, I’ll do it,’ but now I say, ‘I’m available after I finish my next Steppenwolf project.’ After all,” he concludes with a barely perceptible shrug, “Chicago is still my home.”

But it’s easy to exaggerate the divisiveness in Steppenwolf. In fact, as Terry Kinney points out with a grin, “everyone in New York seems to secretly hope we’ll break up. It’s as if our concept is threatening to them, as if our falling apart would confirm their cynicism. The pressures are enormous—not just the need to make enough money to raise a family, or

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THE FUTURE: *"Greg's perfect for the Beaumont, particularly with the state it's in," says Mamet. "He'll do good, lasting work that will find an audience willing to use its intelligence instead of its fickleness."*

having members wooed by agents and studios but proving that ensemble is the best way to do the kind of work we can tell our *kids* about. Sure, a lot of us have our antennas out for our individual careers, but down deep we all believe that our talent is co-equal and that we're as interdependent as a family."

OF COURSE, CONTEMPT FOR hype is the new hype, and the romance of teamwork remains the official credo of even the most cutthroat casts, but you can't hang out with Terry Kinney, Kevin Anderson, and John Mahoney—the three actors who made up the original cast of *Orphans*—for a couple of hours without realizing that their commitment to ensemble forms the very basis of their work.

"This production could have been a star turn for any one of the three actors," says Mahoney, "but it wouldn't have been the same play."

"People are always talking about Steppenwolf style," adds Anderson, "but to me, all it comes down to is a kind of total fluidity among us."

"When we start rehearsals," says Mahoney, "we already know each other so well that on the first day we're where other casts would take three weeks to reach. But it's much more than rehearsals; it's the way we interact *during* performances. Sometimes we cover up weakness, sometimes we goose each other if we're off, sometimes we break the pattern if we're just falling into familiar routines."

"In one performance, for instance, Terry's timing was way off," Anderson explains. "It was throwing the scene off balance, too much of the focus was on my character." Lots of actors *dream* of that kind of moment and exploit it to the hilt, but instead Anderson didn't just slap Kinney, as the script called for, he hauled off and smacked him. "It shook him up," says Anderson. "It forced him to get more physical, to get back on track."

"Most people think the Steppenwolf style is nothing but slam-bang acting, crashing into walls, taking everything right to the audience," Mahoney adds. "But we've done coldly intellectual plays, too, and drawing-room comedies, and the classics. In a sense, every one of us has his own individual style, some very technical, some very interior and impulsive, the whole gamut. John Malkovich, for instance—he can be playing cards backstage, hear his cue, put down his hand, and go onstage and give a brilliant performance. But Alan Wilder broods backstage for an hour before the curtain goes up, silent, surly—you can't even say hello to him—then he goes on and he's equally brilliant.

"To me," Mahoney continues, "the essence of Steppenwolf theater, no matter what particular style an individual chooses, is ferocity of commitment—and a basic love, once we hit that stage, for playing the scene with one another."

ACTING OUT: *Chicagoan Joan Allen in* The Marriage of Bette and Boo.

Photograph by Martha Swope.

YOU YOURSELF MUST SET FLAME TO THE FAGGOTS WHICH YOU HAVE BROUGHT, reads the inscription boldly lettered over the proscenium arch at the Goodman, a quotation from Kenneth Sawyer Goodman, the late playwright, whose parents helped build the theater in his memory. A certain segment of the Chicago theater community slyly detected a double meaning in the phrase, but those who ran the institution saw only its create-your-own-culture sentiment—and ignored it. While Greg Mosher was growing up in Ithaca, New York, majoring in the Vietnam War at Oberlin for two years and in drugs and rock and roll at Ithaca College for two more, and attending Juilliard as an acting student in the early seventies, the Goodman was the Gray Lady of Grant Park. Hired in 1974 by William Woodman, the theater's artistic director and his former teacher at Juilliard, Mosher had five jobs: assistant administrator, casting director, literary manager, assistant director of the main stage, and coordinator of the newly formed Stage 2, conceived as an informal midnight "Off Loop" theater in the Goodman lobby—a bold move, actually, since some of the plays, as outraged patrons quickly pointed out, had *bad language*.

They tell a story about how David Mamet and Greg Mosher first met. Mamet showed up at the Goodman one day with a manuscript in his hands and said, "I wrote this play and you're going to produce it." Taken aback, Mosher suggested that it would probably be a good idea if he read it first. Unfazed, Mamet said, "I'll tell you what: I'll put $5,000 in escrow, and if this play doesn't win the Pulitzer Prize the money's yours." It wasn't *Glengarry Glen Ross*—that was a dozen or so plays down the line—but Mosher read it, put it on, and formed an association with Mamet that has lasted to this day. Mosher's first venture in New York, in fact, was as director of the legendary St. Clement's production of Mamet's *American Buffalo*.

When Woodman stepped down in 1977, Mosher was named artistic director of the Goodman, largely on the basis of his record at Stage 2. His first act was to name Mamet associate director; his second, to alter the programming radically. Instead of standard institutional fare—one comedy, one classic, one costume drama, and a Tennessee Williams play for "contemporary relevance"—he scheduled virtually nothing but new plays. During his first five years, 14,000 of the 16,000 subscribers failed to renew—but these 14,000 were replaced by 18,000 new subscribers. The Goodman had shed its skin; it had rid itself of its role as a mainline house and leapt into the forefront of the regional-theater movement, producing playwrights like Athol Fugard and Wole Soyinka from abroad and native newcomers like Michael Weller and Richard Nelson. During Mosher's tenure, the Goodman budget rose from $1.1 million to $4.2 million, with 65 percent of it earned income.

But evaluating Mosher's achievement at the Goodman involves more than his budget or subscription list. What about his qualities as a director and administrator? "Simple," says a Chicago playwright. "He's a master packager of talent, a mediocre director of talent." While most theater people in Chicago would find this disparity overstated, they almost unanimously agree it exists.

As a director, says a Chicago critic, "[Mosher's] special gift is bringing out a performer's inner intensity, turning on that inner light. The intimate is his turf. He's best in small pieces, small spaces"—and indeed, he has directed on the main stage less and less often over the past several years. Another Mosher trademark is his precise, clean staging—he *hates* clutter onstage. On the negative side, many Chicago actors fault him for a kind of fussy monotony, for his inability to modulate tone or highlight the pivot of a scene. "Decisive moments in both *Buffalo* and *Glengarry* slid right by," says a fellow director.

"You can't evaluate a theater on the basis of individual shows so much as on an underlying sense of atmosphere and purpose," says a Chicago actor who has worked with Mosher. "*Hurlyburly* didn't just happen, for instance—it came about because Greg put on an evening of one-act plays by David Mamet, Shel Silverstein, and Elaine May. Financial disaster in New York, right? But Mike Nichols came to see it because of Elaine, decided he wanted to work there, and the next thing was *Hurlyburly*." "Sure," counters a Mosher critic. "He moved the Goodman from the import to the export trade, but he was still dealing in commodity theater." "Nonsense," replies a Mosher supporter. "Greg's shows moved because they were *good*. And while there was a lot of complaining in the early days about bringing in New York actors and cutting out Chicago people, he has turned that around, too."

"We used to call it 'the Chicago shuffle,'" says Joe Mantegna, who won a Tony for his performance in *Glengarry Glen Ross*. "If a production went from

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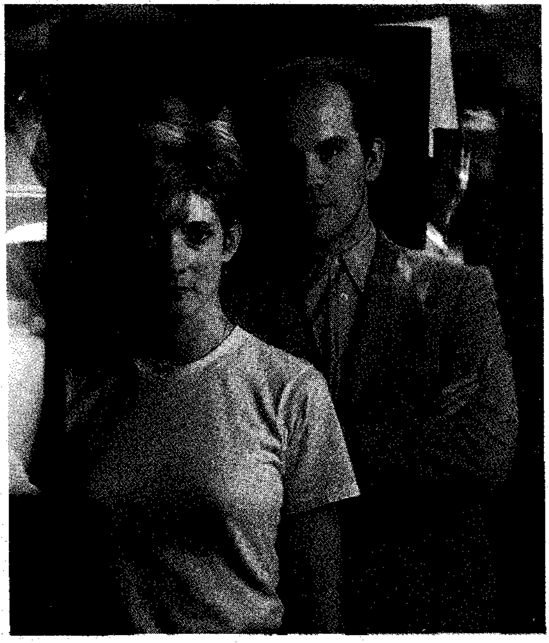
Chicago to New York, the one thing you could be sure of was that they wouldn't deal you in. New York wants stars, not actors. It has to feed that publicity mill. But David Mamet and Greg Mosher insisted from the first on taking all the actors along."

One good sign: The two people who have observed Mosher's work most closely for the past ten years, one from the inside, the other from the outside, give him the highest marks. "Greg's perfect for the Beaumont, particularly with the state it's in," says David Mamet. "That theater has been dedicated to quick flash, born of stupidity and cynicism, that passes for content. But nothing's more boring than novelty. Greg'll do good, solid, lasting work that over time will find an audience willing to use its intelligence instead of its fickleness."

Adds Richard Christiansen, critic for the Chicago *Tribune,* "He'll need a strong producer to rein him in at times, and [executive producer Bernard] Gersten should fill that role, but if he can move the Beaumont half as far as he moved the Goodman, he'll silence all the skeptics. One of the key reasons for his success was that he kept in close touch with what the other theaters in Chicago were doing. So much was happening so fast—a first wave, a second wave—and he both contributed to and learned from that renaissance."



THE FIRST COUPLE: *Headly and Malkovich.*

As STEPPENWOLF WAS EVOLVING its raw, frenetic, kick-into-a-higher-gear style, as Greg Mosher was transforming the Goodman from an echoing museum into a thriving showplace, a dozen other companies were also contributing to the Chicago rebirth. The Organic Theater, a zowie-comic-book company disdaining theater as "litter-a-choor," produced pieces of "thrilling dreck" (in the affectionate words of a Chicago critic) such as a *Saturday Night Live*–style version of *Volpone.* Wisdom Bridge's recent smash, *Kabuki Medea,* is the latest of its small-budget epics. Kingston Mines, where *Grease* originated, had been even more influential with its bohemian extravaganzas.

In storefronts all over Chicago, in converted Chinese restaurants, occult-book stores, even whorehouses, such groups as Body Politic, On the Edge, and Friends of the Zoo are bringing to theater not only the names of rock groups but their high-decibel energy and raucous younger audiences as well. And Steppenwolf is hardly the last wave. "Wait until you see the work of young playwrights like Rick Cleveland and young actors like Ross Lehman," warns Christiansen, himself a supportive, sustaining figure in the Brooks Atkinson tradition for over twenty years.

And of course there's Second City, which many of the younger theater people in Chicago regard as a fossilized tourist trap these days, but which influenced their work far more than they know. (Mamet worked there as a busboy, and his *Sexual Perversity in Chicago* can almost be read as overheard table chatter.) Second City became famous for its satire-on-the-fly, but its importance actually lies less in its nurturing of comic talent than in its development of an acting style.

In fact, the two major legacies of Second City—improvisation and ensemble—form the very basis of the Chicago style currently altering the contours of American theater.

So groups like Steppenwolf didn't grow up in a cultural vacuum—admit it or not, Second City was in the very air they breathed. And not only Second City, but Chicago itself.

Chicago has always been the preeminent American working-class city. Chicago actors see themselves less as artists or careerists (the two poles in New York) than as craftsmen working at their jobs. They regard stardom, in fact, as the curse the New York media place on talent. "Please spare us the star treatment," says Second City alumnus Del Close. "The star treatment *killed* John Belushi." "Glamorizing what we do," adds another Chicago actor, "creates stars—and destroys theaters."

And one troupe, not out of political consciousness but out of a sense of its au-

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dience, performs exclusively in working-class bars.

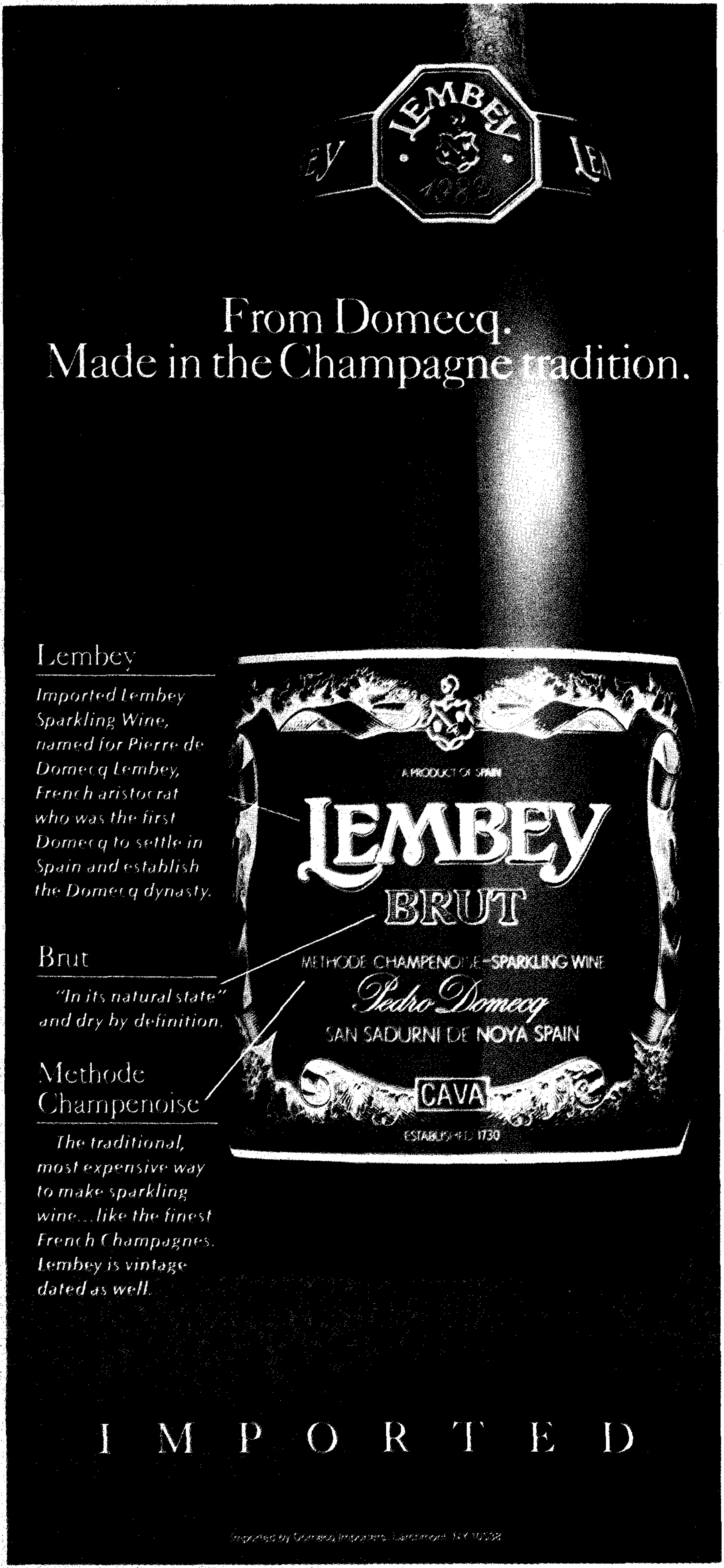
There's a popular saying in Chicago: "We have a theater renaissance every two years." For although professional actors and producing organizations maintain continuity, there's a high rate of turnover among what Mamet calls "the artistic bourgeoisie," allowing for the influx of aggressive young talent—a recycling that combines stability and disruption in ideal proportion for constant creative regeneration. As Mosher points out, "When a young actor gets off the bus in Chicago, his first impulse is to find a group. When he gets off the bus in New York, it's to find an agent."

Malkovich and Laurie Metcalf both make the point that Chicago is the perfect size to support a vital theater community: It's large enough to provide an ongoing audience, yet not so large that actors and directors are lured away into TV and films. And the pressures of money are as diminished as the pressures of careerism. As Mosher points out, a Chicago company can produce several seasons' worth of plays for a fraction of a Broadway budget, which allows them to take far more risks and to discover far more new plays (to say nothing of the fact that actors pay little more for apartments than New Yorkers pay for garages). "A Chicago theater can afford to stay in business with only 180 seats—which is wonderful for both the actors and the audiences," says Mamet.

One significant result of all these advantages is that Chicago's theater, unlike New York's, is not split neatly in half—into the commercial mainstream and the artistic avant-garde.

"In New York," says a Chicago actor, "people in the theater either tell you they're making money or they're making art—it never seems to occur to them that it's possible to do both. We just do *theater*—the classics, musicals, farces, new plays, it doesn't matter, it's all on a stage, not like this week we'll do what we want and next week we'll sell out."

It didn't look much like a job interview to the late-night patrons of the Ginger Man—the former mayor and the thin, baldish man in his mid-thirties lounging casually in the corner one evening last winter, laughing, ordering bottle after bottle of wine, three, four, maybe even a fifth—but in fact, John Lindsay, chairman of the Beaumont board, was about to offer the position of artistic director to Greg Mosher. ("Artistic director," Mosher says in his characteristic tone of wry bemusement. "That title always sounds redundant to me, like food chef, or tooth den-



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tist." In fact, the Beaumont now refers to Mosher only as "director.")

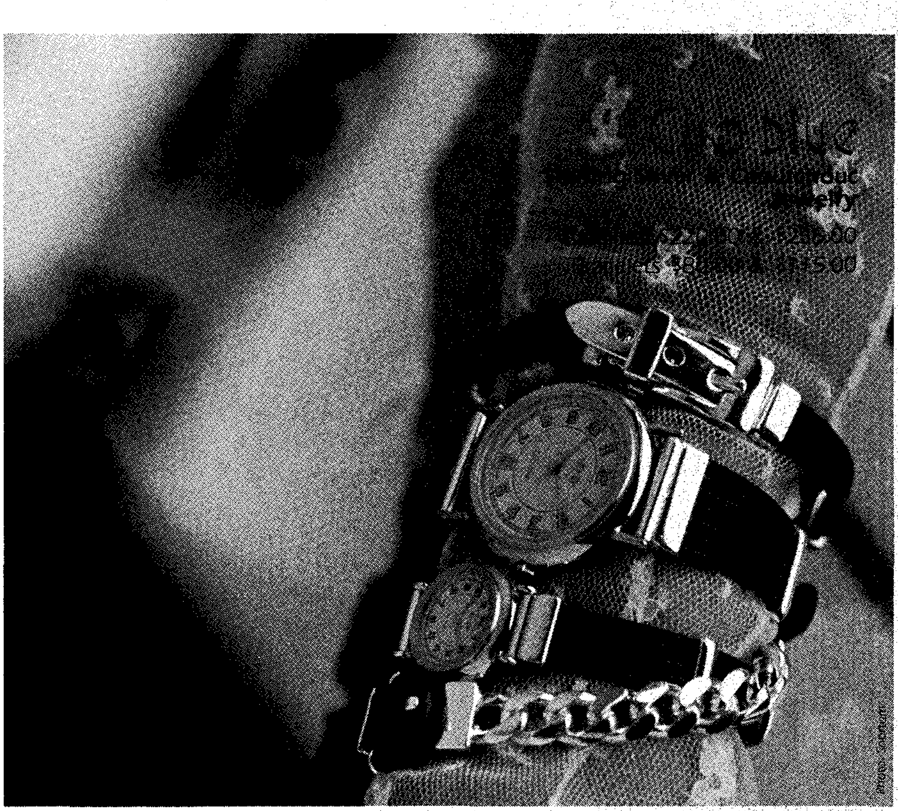
Lindsay's first priority, after his appointment last year to the third-toughest job in America, was to scour the country for someone not only able but willing to run the Beaumont. "I talked to everybody and anybody who was the artistic director of a nonprofit theater in this country," he recalls, "plus some in Canada and Europe. Altogether I interviewed 36 people for the job. Greg was a strong candidate from the very first—his energy, his youth, his marvelous record as both producer and director. The more people I talked to, the more it became clear that his greatest strength was his sense of teamwork. Everybody liked working with him—*everybody,* not just playwrights and directors and actors, but unions and boards as well."

The two spent dozens of hours together, Mosher asking as many questions as Lindsay: Do the members of the board have a commitment to theater or is it just business as usual? Do they expect an immediate impact or are they ready for a long haul? Finally, on April 29, it was announced that Mosher would take over on July 1 under a three-year contract, with Bernard Gersten as executive producer.

MOSHER IS RELUCTANT TO talk about his plans for the Beaumont, because, he says, "I want to be judged for what I put onstage rather than for my press releases," and because he believes that to "feed the hype machine" would be to violate the low-key, self-effacing, work-comes-first principles that brought him to his position in the first place. "Things are still in a state of such rapid evolution," he says, "that for me to make grandiose pronouncements before the first person even hits the stage would be nothing but massaging egos."

In any case, Mosher isn't coming *near* the Beaumont for at least a year, and even his initial season at the smaller Mitzi Newhouse (a $3-million budget compared with $10 million, a $15-to-$25 ticket range compared with $20 to $30) is being moved along with caution. He plans several new but previously produced American plays, leading off with the Mamet double bill, to be followed by John Guare's *House of Blue Leaves* at the end of February, and another play, as yet unnamed. The Beaumont? All anybody's saying is that there will be a series of large-scale "established" plays beginning next October, for ten-week runs, depending on the availability of "key artists," and based on a "core group" rather than a permanent repertory company.

One step at a time, in fact, seems to be the guiding principle at the Beaumont these days. "We know all too well what



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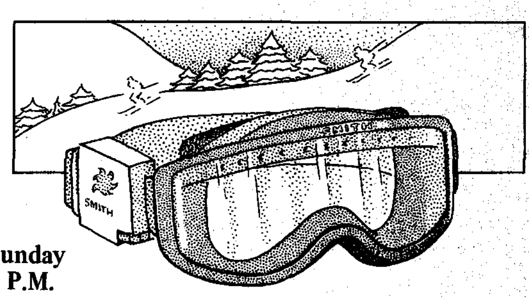

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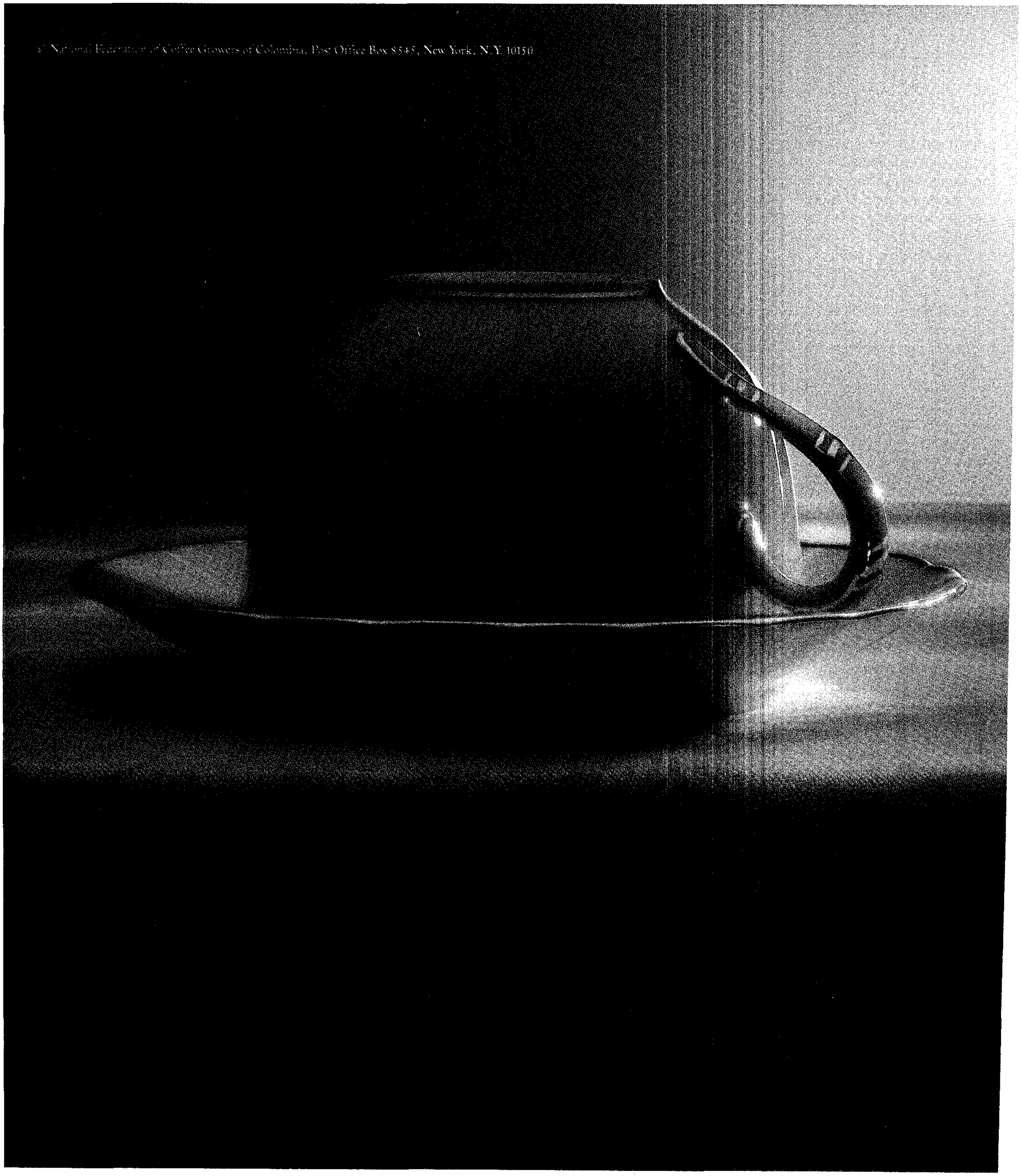

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the problems are. We're going to start small, careful, earn our way as we go, credibility-wise," says Lindsay.

NOBODY NEEDS TO BE told—least of all John Lindsay and the members of the Beaumont board—that flooding the stage with stars and cash and show-biz flash will only revive the cycle of great expectations and quick disillusionment that has doomed the Beaumont in the past. The greatest danger Mosher and the other Chicagoans face, in fact, is not that New York will attempt to corrupt them with the glamour of the Great White Way, but that it will latch on to the regional-theater movement, the ensemble and improvisatory styles, the non-careerist and non-star commitment as nothing but the latest quick fix.

Neither Mosher nor Steppenwolf is about to let this happen. Sure, some Steppenwolf members will continue to take on outside commitments, but John Malkovich, for one, has no film plans for the moment and has just finished directing a revival of Pinter's *The Caretaker* back at Steppenwolf's tiny Chicago theater (it will arrive at Circle in the Square on January 10 for an open-ended run). Also on Steppenwolf's agenda are a second revival (*You Can't Take It With You*, now in progress), a new Tom Waits musical, and a new play yet to be selected—a carefully thought out balance of old and new, caution and risk, that aims at both theatrical excitement and institutional continuity.

Far more than a string of standing-room-only hits, New York theater, and the Beaumont in particular, needs this kind of Chicago-style stability. And far more than praise, it needs this kind of patience. Certainly another *True West* would be box-office bonanza, and certainly another *Glengarry Glen Ross* would win raves for the Beaumont; but Steppenwolf had its share of bombs before finally winning the Tony, and the Goodman produced half a dozen lesser Mamet plays—some of them out-and-out failures—before producing a Pulitzer Prize–winner.

When Mosher wanted to produce a play by the Nigerian writer Wole Soyinka, his Goodman staff was incredulous. "Who'll come?" someone asked. "Oh, people will come," Mosher replied, then thought for a moment and added, "or they won't." The measure of his achievement was not that the play sold out (it did) but that he took the chance.

If Greg Mosher succeeds at the Beaumont, in short, it will be because he'll have redefined its criteria for success. And if he does, someday soon that old song may have new lyrics: "Give my regards to the Loop." ▬

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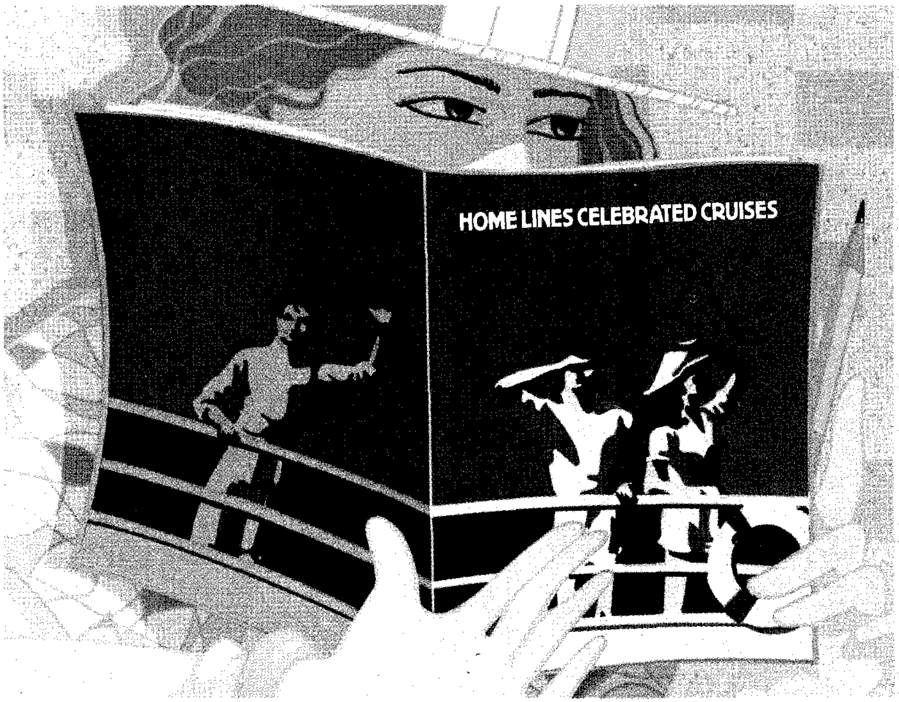

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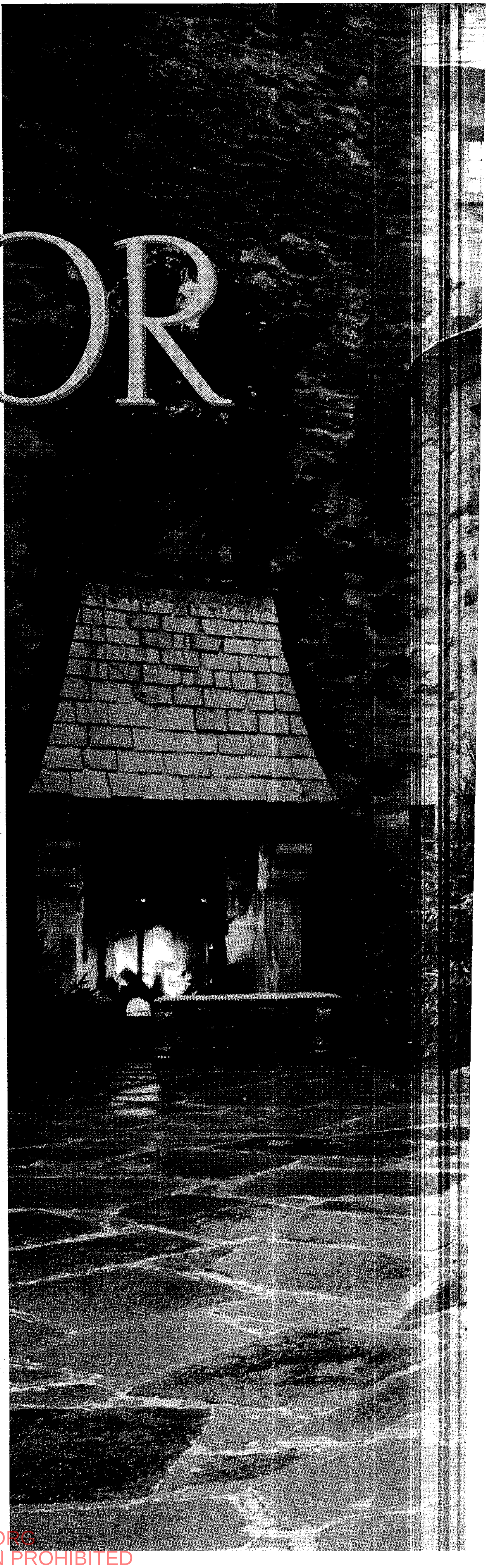
MERRY MANOR

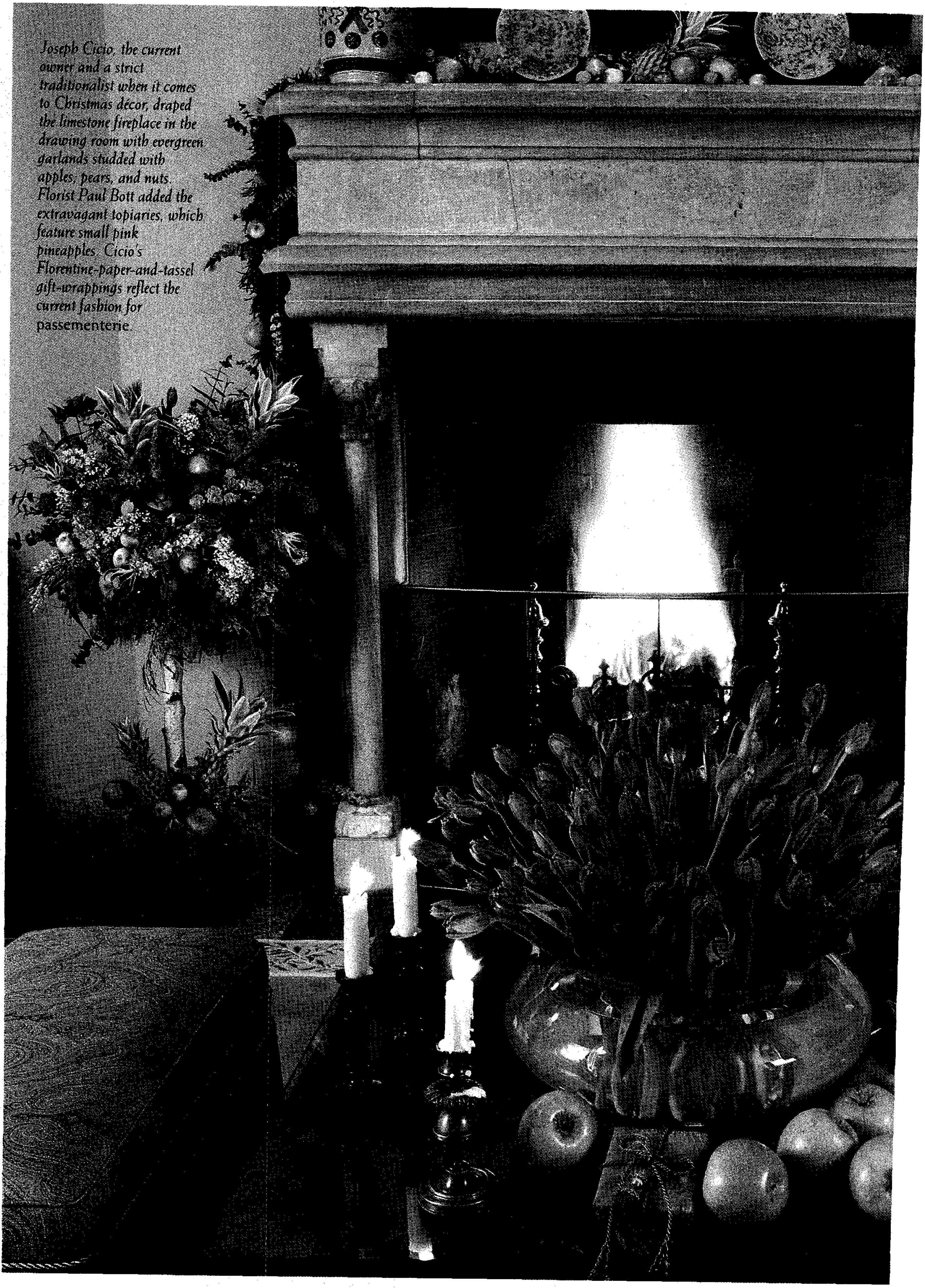
By Marilyn Bethany

"I get so upset when somebody decides to get innovative with Christmas," says Joseph Cicio. "There are some things you just don't get innovative with, and Christmas is one of them." Which explains why the 100 or so Macy's stores nationwide, which Cicio oversees as senior vice-president of store design, are decked each Christmas with Della Robbia–esque garlands studded with wax fruit and nuts. It also explains why Cicio's own country place—a castle, as it happens, in western Connecticut—is decorated more or less the same way, except that there, the fruit and the nuts are real.



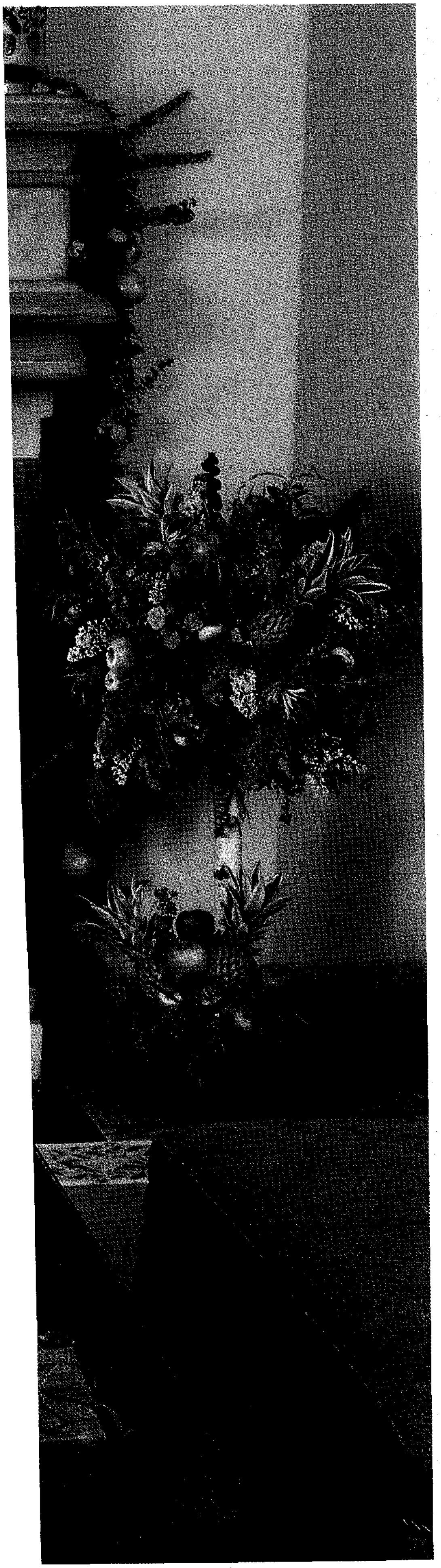
Nestled in a 355-acre park, the Norman-style manor features a well and a fireplace in its expansive courtyard. In 1919, shortly before Dr. Walton Martin built this retreat, his wife, the former Charlotte Bronson Winthrop Hunnewell, developed Turtle Bay Gardens in New York.

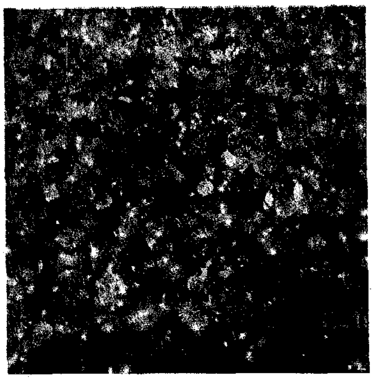
PHOTOGRAPHED BY ELIZABETH HEYERT



Joseph Cicio, the current owner and a strict traditionalist when it comes to Christmas décor, draped the limestone fireplace in the drawing room with evergreen garlands studded with apples, pears, and nuts. Florist Paul Bott added the extravagant topiaries, which feature small pink pineapples. Cicio's Florentine-paper-and-tassel gift-wrappings reflect the current fashion for passementerie.

Flowers by Paul Bott of Twigs





Ornaments: religious and razzle-dazzle.

The castle is real, too, or at least as real as a castle in Connecticut is likely to be. Built in the early twenties by a New York doctor and his wife, it was constructed from local stone by masons brought over from Italy. The couple then finished the interior with enough antique fireplaces, beams, and stone floors to give it an air of authenticity.

When Cicio bought the house in 1984, it had been sitting empty and unloved for four years. Drafty and full of cobwebs, the place had daunted all other comers. But a man who keeps a hundred stores looking spruce is not about to be scared off by a lot of unseemly plastic sheeting stapled over leaded windows. "I just cleaned it up, installed unobtrusive storm windows, and moved my furniture in," he says. "I'd learned that in the early sixties, the second owner had modernized the mechanical systems. She'd even, heaven help us, air-conditioned the place. The house, despite appearances, was as good as new."

This is Cicio's first real Christmas in the castle, and he decided to do it up right. Even the caretaker's cottage has a wreath on every door. The drawing-room tree, which grazes the seventeen-foot ceiling, is decorated, in honor of Cicio's own family tradition, according to the American sparkle-plenty school. But floating above it, in keeping with the spirit of the manor, is the nimbus from a Renaissance statue of a saint. ■

On Cicio's understated Christmas-dinner table, most of what glitters is glass.

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By Corky Pollan

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So what if you've seen them a hundred times—you've never seen them like this. The Criterion Collection has recorded *King Kong* and *Citizen Kane* from the original negatives onto laser videodisc. The magic of laser provides a sharper, higher-quality image than standard videotape. In addition, *Kong* ($74.95) comes with a second soundtrack—a commentary by film historian Ronald Haver that's chock-full of gossipy tidbits and amazing stories about the production (you can switch between Haver and the original). *Kane* ($89.95) includes Orson Welles's original trailer. With both, you get production stills and storyboard drawings (the Pioneer PR8210 laser-disc player with both discs is $475, including shipment).
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CITIZEN KANE
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The Skill of It All

If the phrase "handicrafts gallery" has a frightening macramé ring to it, we're happy to report that the Works Gallery will put your fears to rest. Well known to summer residents of Southampton, Works has recently opened an outpost on Madison Avenue. The well-edited collection (it steers away from the trendy) contains lots of seductive jewelry, much of it crafted by Claudia Kuehnl and Whitney Boin; Michael Mode's exquisite hand-turned burl boxes; handsome sterling-silver servers; pottery; clocks; and watches. Almost everything is one-of-a-kind or from a limited edition, and many objects are under $300. There are sterling-silver rings for as little as $50, gold necklaces for as much as $5,000. Best of all, the pieces here are *here* because of their classic design and the beauty of their craftsmanship.
THE WORKS GALLERY/*1250 Madison Avenue, near 89th Street/996-0300*

Photographs: top, S. Baker Vail; left, David Kelley; right, Ted Hardin.

Dance/Tobi Tobias

CASTLES IN THE AIR

"...The overall production of *Brahms-Schoenberg Quartet* has never looked better; it is impeccably danced, bold in effect..."

GEORGE BALANCHINE'S *Brahms-Schoenberg Quartet,* made in 1966 and revived this season after a five-year absence from the repertory, has always given **New York City Ballet** audiences something to complain about. To begin with, Schoenberg's 1937 orchestration of Brahms's early piano quartet—No. 1, in G minor, Op. 25—offers an atmospheric but somehow self-dramatizing score; at the very moment one gives in to its lushness, one suspects one is being had. In response to its four movements, the ballet is symphonic in scope; however, it is uneven in its inspiration, and the result can seem rather unwieldy and incohesive. Yet one returns to it willingly, not only for its moments of poignant beauty but also because, like so much of Balanchine's choreography, it keeps revealing new aspects of its design.

The four movements are quite separate and distinct. The opening section is an allegro in which a couple alternates with a statuesque solo girl as a focal point, while a corps of twelve constantly repartitions the space. The Intermezzo that follows—unarguably the most successful portion of the ballet—has three tall girls who act as attendant nymphs, or perhaps fates, to an impassioned couple, the woman impetuously plunging into swooning arcs in the man's embrace. With its large female corps in formations that suggest *allées* of flowering saplings, the Andante proposes a bower that shelters a gentler pair. The concluding Rondo Alla Zingarese is one of Balanchine's typical Hungarian numbers—sizzling and self-mocking.

In spite of this evident disparity, there are connecting links, such as the piquant motif of marching on pointe, present in all the sections and predominant in one, as well as echoes from one movement to the next—the use, for instance, of three demi-soloist women to lead the big corps of the Andante after the trio that constitutes the whole ensemble in the preceding section. Possibly the greatest unifying element, and one of the ballet's singular beauties, is the fact that, throughout, the choreography is as much about architecture—the astonishing and exquisite division of space—as it is about atmosphere. The music evokes potent moods, and Balanchine has embodied them in his dances, yet it seems that the ballet summons up not merely the personalities who inhabit the mansion that is depicted in its décor but also the very structure of the stately dwelling that will outlast them.

BRAHMS AT THE CITY BALLET: *Balanchine's dances embody the potent moods of the music.*

Although I have seen individual roles and the final section better performed, I've never seen the overall production look better than it does now. It is impeccably danced, clear and bold in its effect, yet never hard-edged. Although the images are huge and sharp, they leave an impression of softness and refinement. The partnering in the first three sections—by Adam Lüders, Sean Lavery, and Ib Andersen the night I went—is particularly splendid: authoritative and ardent. Nearly twenty years after she created the role, and despite occasional lapses in security, Patricia McBride is still incomparable in the swooning falls of the Intermezzo. The choreography seems to be a sonnet to the arc of her spine, to her fearlessness and abandon. Andersen, in his solo in the Andante, is able to catapult into the air and then rest there for a moment, idling his legs. Suzanne Farrell is as impish as ever as the gypsy queen, but she has nothing to play against in her new partner, the sweet, staid Joseph Duell. The last movement suffers, too, from the meticulous performance that so enhances the first three; in its earlier incarnation, it was messier and more fun.

David Mitchell has given the present production its striking design. A transparent sepia front cloth is inscribed with an architectural rendering of palatial courtyards and formal gardens that lead to a fine residence. The scrim rises to reveal a backdrop showing a closer, tinted view of the house. In the Intermezzo, a filmy Viennese shade masks the outdoor prospect, chandeliers descend, and the scene is suddenly an intimate interior. These changes in perspective—dizzying and magical—are a perfect complement to similar effects in Balanchine's choreography. Karinska's costumes—retained, refurbished, from the original production—are typically pretty and overblown. The palette is silver gray warmed in turn with rose, lavender, and cerise, with sobering touches of olive and dun. The bodices of the tutus are over- and aimlessly decorated, but the skirts move like a dream.

IN A **Merce Cunningham** EVENT—AN unbroken, 90-minute collage of excerpts from the choreographer's repertory—the stage becomes a field in which interesting things happen. I attended the De-

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cember 1 performance in the week of Events given at the Joyce, and this is one of the things I saw: A sober-eyed man in a bright-red unitard took a wide, bent-kneed stance and flexed his arms as if lifting a barbell. He looked like a strongman in the circus, but a moment later, skittering tiptoe, he was the tightrope walker. Then the clown. And then one of the lumbering elephants. Seconds afterward, he walked into the wings as if nothing unusual had occurred. That's pretty much what Events are like: An extraordinary image will be there for a moment, then gone forever. Of course it's not really gone forever; it goes back where it came from, into repertory. Still, the scrawled crib sheet offered to critics, telling which works the fragments come from, is really irrelevant to the experience one has in the theater, which is more like watching alertly as life parades by with its virtuosic display of ephemeral visual phenomena.

These are some other things I saw: A lean, dark dancer standing stock-still suddenly leapt into the air, then, before the eye could register how he got there, rooted his body to the floor, arms and legs vertical, torso horizontal—an imperturbable table. Five people filling the space, each intent on a disparate set of movements, as if by accident made a coherent picture. Surrounded by three seated men casting invisible dice, Catherine Kerr tried out a series of precariously balanced poses, the men occasionally lending a hand, the whole grouping progressively slithering cross-stage so that the same event took place at different locations, skewing one's sense of time. Kerr faced the audience dead-on, close to the front edge of the stage, and slowly extended one leg straight forward, the limb, with its monumental thigh and exquisitely arched and tapering foot, mysteriously and beautifully foreshortened. Merce Cunningham swirled his arms through the air, the hands fluttering like crazed butterflies, then withdrew slowly into the dusk at the back of the space. I thought all these things were wonderful.

People interested in Cunningham's work will enjoy *The Dancer and the Dance*, the recently published English translation of a group of interviews the choreographer gave to a French admirer, Jacqueline Lesschaeve. Some of the questions are so elaborate and high-toned, they seem unlikely to have been asked in conversation, though perhaps that is how the French conduct their interviews. The replies, on the other hand, are a model of simplicity and wisdom, of both the artistic and the plain old human variety. Cunningham's statements are no more didactic or hortatory than his dances, but I imagine they might give courage to those attempting any kind of work that is both difficult and visionary. ■

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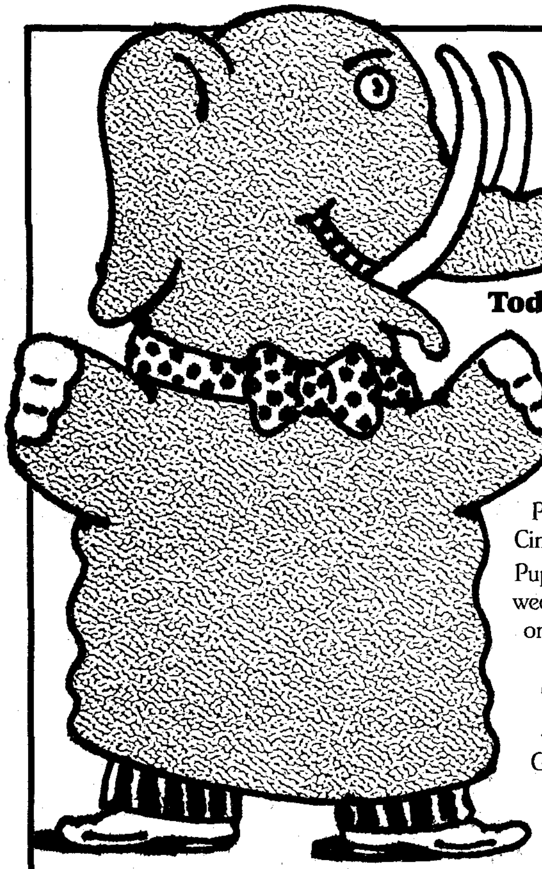

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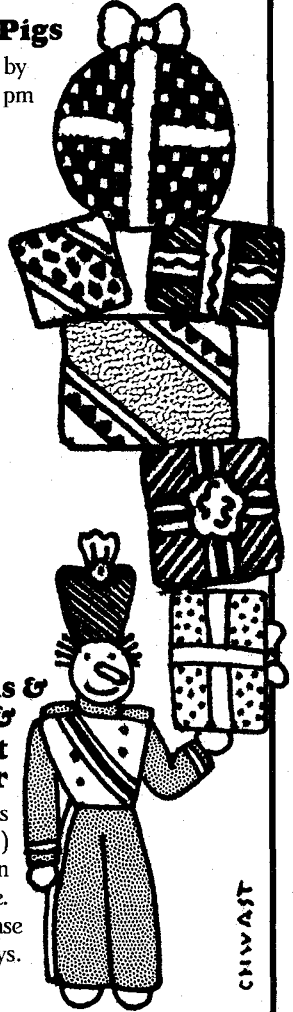

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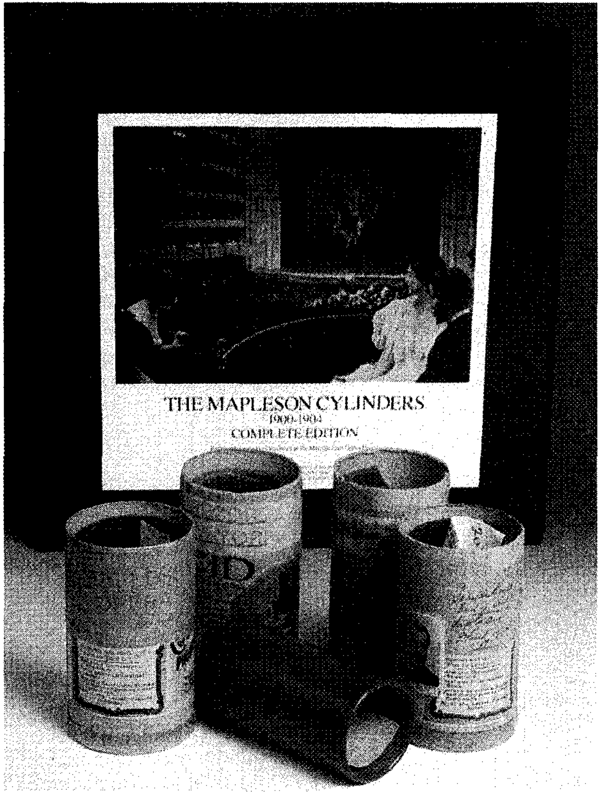
EVERY OPERA ENTHUSIAST KNOWS THE legend of the **Mapleson cylinders.** It all began in 1900, when Lionel Mapleson, the Metropolitan Opera's music librarian, purchased an Edison "Home" Cylinder Phonograph for $30, smuggled the gadget into the prompter's box, and started recording excerpts from Met performances. In 1904, Mapleson's piratical activities abruptly came to an end, but by then he had amassed an extraordinary collection that has been called one of the most valuable legacies in the history of recorded sound. Now at last we can all hear why. After years of painstaking work, more than 130 Mapleson cylinders—everything that has survived the vicissitudes of 80 years—have been restored and transferred to tape, and the complete series is available on six LP's from the New York Public Library's Rodgers and Hammerstein Archive of Recorded Sound.



OUT OF THE PAST: *The Mapleson cylinders are finally on tape.*

Merely contemplating the names of the singers heard in action on these discs will set any opera buff's imagination racing. For *Les Huguenots* and *Faust,* to select two operas at random, the Met casts in those days included Jean and Édouard de Reszke, Nellie Melba, Lillian Nordica, Emma Calvé, Albert Alvarez, Giuseppe Campanari, Albert Saléza, Suzanne Adams, Marcel Journet, Louise Homer, Johanna Gadski, and Antonio Scotti. A *Tosca* in 1903 starred Scotti, Emma Eames, and Emilio de Marchi, the tenor who had sung Cavaradossi at the world premiere three years earlier. The *Ring* casts featured the de Reszke brothers, Nordica, Gadski, Ernestine Schumann-Heink, David Bispham, Anton von Rooy, Georg Anthes, Andreas Dippel, and Albert Reiss. All these singers from the Met's "golden age" were captured live by Mapleson's recording horn, along with Milka Ternina, Lucienne Bréval, Pol Plançon, Fritzi Scheff, Thomas Salignac, Marcella Sembrich, and many other notable artists of this era.

There is, of course, a catch: inferior sound. Many of the most important performances vary from the difficult-to-decipher to the virtually inaudible. Mapleson's primitive recording apparatus, cylinders worn over the years from frequent replaying, and disintegration caused by the inroads of time have all conspired to diminish sonic clarity—these records are definitely meant for hard study, not recreational listening. And yet, anyone who has heard a Mapleson cylinder in the past will surely be impressed by the superior quality of these most recent state-of-the-art transfers. Tom Owen, sound engineer at the Rodgers and Hammerstein Archive, has toiled for more than six years to extract the maximum amount of musical information from each fragile treasure, and in many cases his restorations are miraculous. I doubt that much more could be salvaged, and patient listeners will hear a great deal that is unique and of genuine artistic value.

For one thing, the Mapleson cylinders are the only documentation we have of several important turn-of-the-century singers who never made records—Jean de Reszke, Ternina, de Marchi, and Bréval. Then, too, much may be learned about past operatic traditions and performance practices from these artists, many of whom worked with or sang for Verdi, Wagner, and Puccini. Most important of all, though, the Mapleson cylinders allow us to hear some of the greatest vocal personalities from a hundred years ago actually performing onstage before Met audiences. No studio recordings from the period can begin to suggest the thrilling impact of these fabulous voices as they resound in a theater and eagerly respond to an appreciative public. Just to share in this experience, even while struggling to listen through the mechanical roar, is a privilege.

For this I thank Mapleson, but I am just as grateful for the knowledge, loving care, common sense, and labor lavished on every phase of an amazing rescue operation. Owen's technical wizardry is only the most immediately audible factor, but after reading the 72-page book included with the discs, I am also touched by the dedication of David Hall, recently retired director of the Rodgers and Hammerstein Archive, supervisor of the entire project, and author of the eloquent historical essay on Mapleson and his cylinders. Gratitude is also due to David Hamilton, co-producer of the album, who has researched every pertinent fact on the subject with such scholarly thoroughness. His discoveries are organized into a lucid presentational scheme that has been thoughtfully designed to assist listeners in every way. An important discography job has been done, and, for once, done right. This indispensable album may be purchased for $100 at the Mid-Manhattan Library, Fifth Avenue and 40th Street, and Lincoln Center's gift shops; or by mail (add $3.50 for postage) from the Metropolitan Opera Guild, 1865 Broadway, New York, New York 10023.

The Mapleson cylinders are this season's essential Christmas gift for collectors with a taste for the operatic past. Those who prefer listening without strain to a more modern historical document,

Photograph by Donal Holway.

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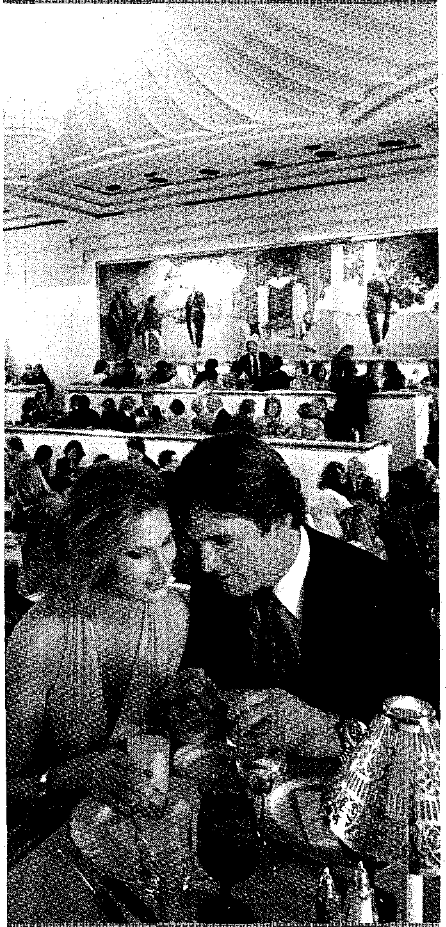

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“. . .Hearing *Don Carlos* sung in French, as Verdi composed it, is a revelation. . .”

one that takes full advantage of today's advanced digital technology, should investigate Deutsche Grammophon's new edition of Verdi's **Don Carlos** (415 316). Years ago, DG was the first to record the opera's often omitted Act I, and now the label has gone that one better by giving us the complete five-act score sung, as it was composed, in French. Beyond that, there is a considerable bonus: an appendix consisting of six extra scenes containing music that was dropped from the first Paris performance, in 1867, eliminated from the 1882–83 revision that serves as the main text of this recording, or re-composed in that version. All of these features make DG's new recording a major contribution to the Verdi discography.

Hearing the opera sung in French at last, after years of performances in the clumsy and crude Italian translation, is a revelation, even though most of DG's cast consists, ironically, of Italian singers whose French is less than idiomatic. No matter. Even when not quite perfectly enunciated, the original language fits the vocal lines gracefully and naturally, adding another dimension of dramatic truth to Verdi's richest, noblest, and most grandly scaled opera. I would use those same superlatives to describe the magnificent singing and playing that Claudio Abbado draws from La Scala's chorus and orchestra. the principal stars of DG's recording.

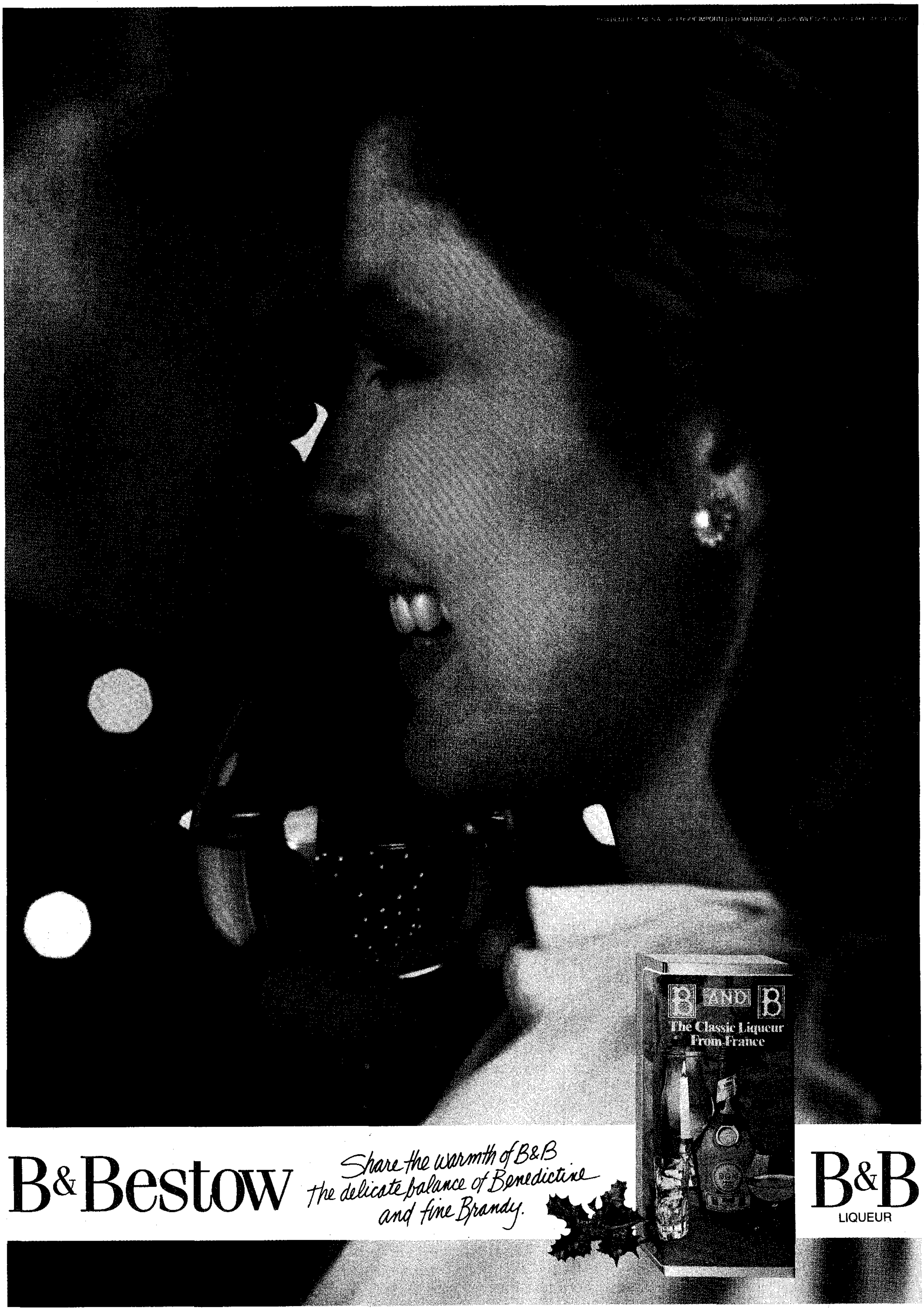
Don Carlos has long been one of Placido Domingo's best roles, and he gives a splendid performance. I also applaud him for relearning the part in French—most major singers would never take the trouble. Lucia Valentini Terrani, better known as a Rossini specialist, is a formidable Eboli, partly compensating for Katia Ricciarelli's variable and often unfocused Elisabeth. Ruggero Raimondi (Philippe), Leo Nucci (Rodrigue), and Nicolai Ghiaurov (Le Grand Inquisiteur) seem bland, but I will complain no further. Thanks to Abbado, Domingo, and DG's enterprise, the first *Don Carlos* in French gets my vote as this season's most desirable new operatic recording.

This was originally intended to be a column on unusual new record releases, suggestions for the collector who thinks he has heard it all; but the Mapleson cylinders and *Don Carlos* have run away with my space. Several other special items should not be overlooked, though, two of them from Hungaroton: **Il Barbiere di Siviglia** (12525/7) and **Falstaff** (12789/92)—no, not the familiar Rossini and Verdi operas, but earlier treatments of the same subjects by Giovanni Paisiello and Antonio Salieri. The action of Paisiello's *Barber*, which dates from 1782, closely parallels Rossini's 1816 version, but the music is more delicate and the characterizations less broad—a charming score by a seasoned operatic craftsman. Salieri was also a thorough professional, and his *Falstaff* of 1799 sounds eminently stageworthy, even though the libretto dispenses with Quickly, Anne Page, and Fenton. It is also fascinating to hear an opera by the star of *Amadeus*, particularly one so haunted by the ghost of Mozart, even if the greater man's spirit is missing. Both operas receive wonderfully vital performances—musically polished and stylish, but always bubbling with dramatic energy.

The authentic-instrument movement was bound to deal with Mozart's operas eventually, and, sure enough, here is the first recording of **Così fan tutte** using instruments of the period (L'Oiseau Lyre 414 316). The orchestra from the Drottningholm Court Theatre in Sweden is conducted by Arnold Östman, who leads an expertly played, swiftly paced performance that has all the airy buoyancy and textural clarity one could possibly desire—the woodwind passages, a prominent feature of the *Così* score, sound especially delectable. As with so much "authentic" music-making nowadays, though, I miss a strong point of view from the podium, even more noticeable in this case since the singers are decent but only workaday (Rachel Yakar, Alicia Nafé, Gösta Winburgh, Tom Krause, Georgine Resick, and Carlos Feller). One of the few conductors in the old-instrument community who strikes me as a genuine, fully formed *musical* personality is John Eliot Gardiner, and his recordings with the English Baroque Soloists should not be missed. The latest is Handel's **Solomon** (Philips 412 612), at last a worthy version of this great oratorio.

Finally, the French Bourg label has produced another treasurable historical reissue: Massenet's **Manon,** recorded complete in 1923 with Fanny Heldy in the title role, Jean Marny as Des Grieux, and Henri Büsser conducting (BG 4406/8). Apart from Heldy—one of France's leading sopranos between the wars and an enchanting Manon—the cast may not be for the ages, but you won't hear *Manon* today with singers so closely in touch with the opera or who respond to the music with such grace and spontaneity.

P.S. Speaking of *Manon,* and for those who really think they have everything, Bongiovanni (GB 1035/6) has released a real sleeper: 28 versions of Des Grieux's aria "Le rêve" sung by 28 tenors, renditions that range from the sublime (Edmond Clément) to the ridiculous (Hipolito Lazaro). ■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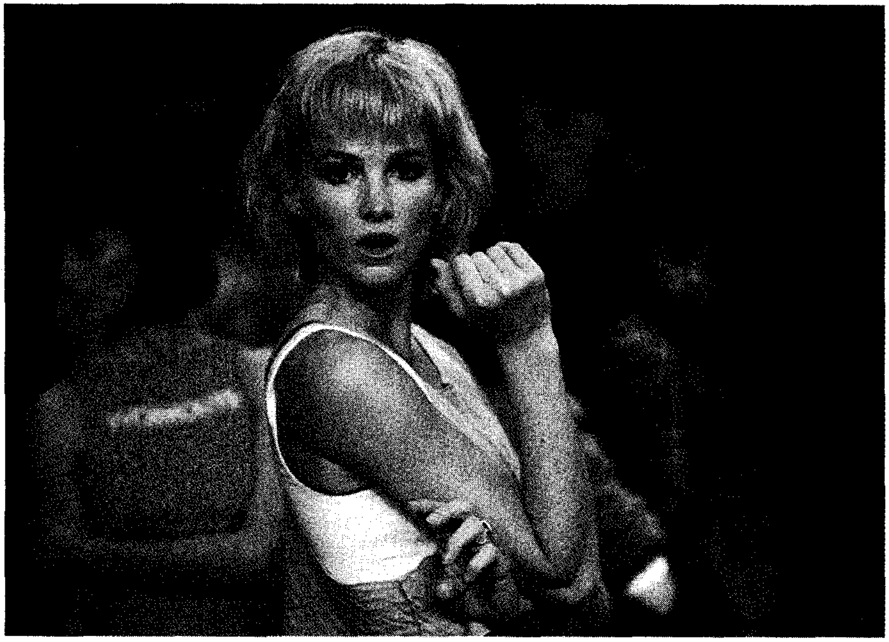

HOPEFUL: *Janet Jones as Judy, one of the band of gypsies in Richard Attenborough's film.*

WHEN A FILM VERSION OF *A Chorus Line* was announced years ago, the conventional wisdom was "How can they make a movie out of something so defined by the *stage?*" Nothing is more entertaining than seeing conventional wisdom knocked flat, but now that the film has been completed, the dreary answer is "They can't." The $25-million **A Chorus Line,** directed by Richard Attenborough, isn't a fiasco—some of it is even pretty good—but it's a strained, uncomfortable piece of work, a case of delusional vanity and of misplaced devotion to "cinema" in defiance of aesthetic logic and common sense.

The show's perfection of form has been described more often than Joe DiMaggio's swing, but seeing it again two weeks ago, I was still amazed by the way the young dancers, auditioning for the chorus line of a big musical, hang together *as a group* from moment to moment, line to line, movement to movement. The group is a living organism, constantly changing its shape—now splitting into small platoons, now reduced to a single performer singing or talking in the spotlight, now re-forming into a small group again, then a larger one, then, at last, the whole—on and on, without pause, through a variety of dramatic and musical moods. Despite Marvin Hamlisch's generally mediocre score and some obvious and maudlin dialogue, the show is a continuous delight.

Michael Bennett doesn't try to overpower us; since he's connected everything to everything else, he doesn't have to—our attention never slips and doesn't require artificial reviving. His choreographic impulse rules all the movements, not just the numbers: If one person speaks or dances, the others, sitting or standing, bend toward that performer ever so slightly, like the connected spars, sheets, and ropes of a clipper ship taking the wind. Zach, the domineering choreographer, comes onstage to have his big spat with his old girlfriend, Cassie, and the other dancers, in the midst of stepping through "One" for the first time, break their fluid movements and perform a single stuttering fragment over and over while the orchestra, also "stuck," quietly repeats the same melodic figure; the argument concluded at last, dancers and music move on. This gently courteous conceit is not just a way of making a key passage of dialogue audible; it also lets us know, perhaps unintentionally, that the Zach-Cassie argument can only be understood as part of the life of the theater. Their argument has a tinny familiarity, and so do the dancers' deplorable monologues—mostly banal recitations of broken families, adolescent humiliations, and the like. Yet the way Bennett has arranged the monologues, the banality doesn't matter so much: These are show people; they talk like show people; their thoughts are pressed into a musical form that never really stops. It's all part of the act.

The movie version doesn't have the same kind of beautiful, seamless continuity. The filmmakers have tried: They've rented the Mark Hellinger, bigger than the Shubert, and they've made it bigger still, extending the stage at the back. And though they wander away a few times—out into Shubert Alley and into the auditorium or the wings, the catwalk, the upstairs dressing room—the filmmakers haven't committed the idiocy of "opening up" the show more than a little bit. *A Chorus Line* still takes place mainly on the bare boards. What's been lost, however—and I think this is fatal—is the entrancing gracefulness of that organic form changing and defining itself through time. The imperial freedom of the movies destroys the show. Every close-up, every cut breaks the group into an artificial division. For once, we need the fixed point of view of the same seat.

Attenborough preserves some of the contrapuntal effects—small groups singing and dancing against the larger group in the background—and when he has to move from one place to another onstage, he's smooth, efficient, and sometimes even inventive. But we can no longer see the whole complex of action, which is what gives us pleasure. And in too many of the dance sequences, Attenborough shoots here, there, and everywhere—at the feet, at waist level, far away, close up. Is he shifting from angle to angle (Coppola did it even more destructively in *The Cotton Club*) because he's too ambitious to shoot from the only correct angle for dance, which is front and center? A director's vanity, as well as commercial wisdom, suggests that an unmoving camera placed front and center is hopelessly dull. No creativity there! The MTV audience will get *bored!* No doubt the cynical will say that you might as well chop up Jeffrey Hornaday's lurching, thrusting choreography, since it won't stand up to unimpaired scrutiny. But some of us

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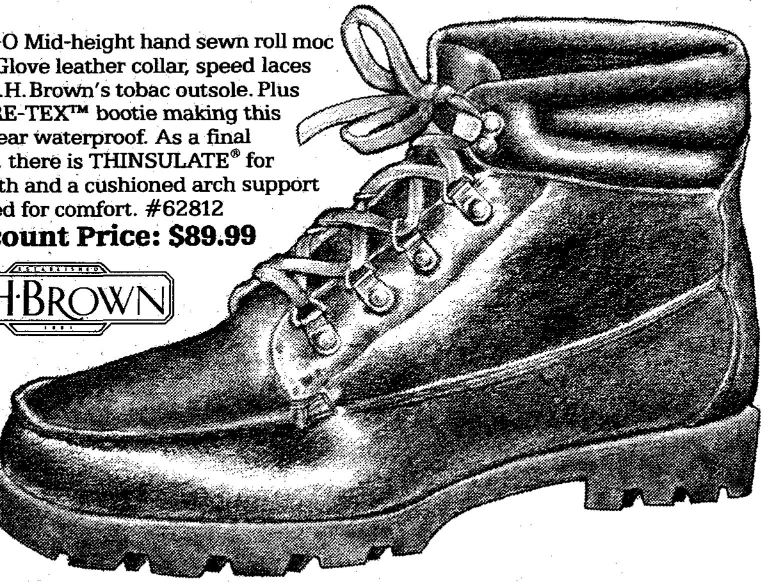

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would still like to see the dancers' work the way it's meant to be seen.

To use a Sam Goldwyn word, Attenborough "personalizes" the drama—he moves in close. When Zach says, "I'm gonna try to shake you up, see who you are," the dancers, responding to his challenge, spin out their dolorous tales under the inspection of the camera. Now we're in for it! We get "the truth," and right in our faces. A double disaster: The camera pulls the dancers out of the group, and the whacking emphasis of the close-ups underlines the sodden, therapeutic side of the material. Still worse, the screenwriter, Arnold Schulman, won't settle for the myriad tales of woe included in the original Kirkwood-Dante book. He adds a few of his own: Little Bebe (Michelle Johnston) comes tapping directly from her hospital bed, where she was confined after a nervous breakdown. Everyone suffers—the chorus line has become the wailing wall.

The movie takes the theater more seriously than the theater takes itself, which is quite an accomplishment. It's a grim, tense, humorless picture, without the tonal shadings of the show (the wonderful Tunick-Kay-Byers orchestrations, central to the show's jaunty spirit, have become a disco thump). Sitting in the dark, Michael Douglas portentously snaps his desk light on and off, pulls the mike toward him, then thrusts it away—his performance is all angry punctuation. A little more of this contorted, jaw-clenching rage and Douglas will be ready to play Captain Queeg. I enjoyed Alyson Reed's resigned, gutsy Cassie, and among the others, Gregg Burge, as Richie, brings a charge to his big number, while Charles McGowan, as Mike, looks to be an inventive comic dancer. The movie has its moments, but that's all. I've often stated my discomforts at the theater, my preference for movies. But with last week's *Fool for Love* and now *A Chorus Line,* I know when I'm licked. And also when the cinema is licked. I wish Robert Altman and Richard Attenborough had known it, too.

FOR A WHILE, **Young Sherlock Holmes,** the new Steven Spielberg production, is charming in a high-spirited way. The director, Barry Levinson, works impersonally (there isn't a trace here of the man who made *Diner*), but Levinson marshals his British and American technicians capably and works up a generally handsome production. Shot in England, the movie has a familiar British, big-studio, Culver-City-on-Thames look. Which is to say that it's well stuffed and a bit bland. We recognize the paving stones, cloaks, mutton-chop whiskers, and dense fogs from dozens of movies and TV shows. But, at least, it *is* distinguished-looking. The London school at which the teenage Sherlock (Nicholas Rowe) and Watson

(Alan Cox) first meet has a gratifying formality: Beautifully dressed boys, standing in mahogany-and-leather rooms, speak in crisp sentences; at dinner, they hurl ironic insults at one another as the candlelight flickers on their faces.

Best of all, the two young actors are perfect. Tall and very slender, Nicholas Rowe has a long, narrow, extremely pale face with mild eyes. This Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's also an appealingly gallant fellow, an attractive young man capable of love, even of sexual passion (the movie will explain why he grows into a marble-souled eunuch). Alan Cox's Watson, much shorter, with a figure tending to corpulence, exudes caution; when Holmes does something daring, Cox's bottom lip squares off into a wall of disapproval. They are opposites, but they already depend on each other: Watson, who is quickly receding into bourgeois stuffiness, needs Holmes for stimulation, and Holmes relies on Watson for steadiness and a continuing admiration of his own greatness.

In all the external ways, the movie has a comforting piety about its sources. Holmes, at first, seems a figure of imperious deductive powers. But then screenwriter Chris Columbus (*Gremlins*) involves the boys in a mystery more Spielbergian than Sherlockian. There's a hooded figure wielding a blowpipe and sending thorns dipped in hallucinogens into people's necks. Suddenly the Victorian Gothic furniture—gargoyled lamp fixtures, gnarled panels—comes to life, hissing and biting, and makes the victim so crazy he kills himself. When the plump Watson gets pierced with a thorn, he has a vision of cream puffs, which then develop faces and little feet, push him over, and climb into his mouth—he looks like Gulliver besieged by the Lilliputians, a marvelous image.

Quickly, the filmmakers throw over the idea of Sherlock as a figure of pure ratiocination and turn him into an action hero—sort of a literate, skinny Indiana Jones. The characters chase all over London, and then, in a reprise of *E.T.*, they *fly* over London; there's an elaborate underground-temple sequence, complete with sacrificial virgins and bald-headed goons chanting gibberish—the episode is contemptibly similar to the one in *Indiana Jones and the Temple of Doom*. By the end of the movie, one is disgusted. *Young Sherlock Holmes* is highly skilled, but it's hollow and facile—another copycat movie. One after another, these young directors, awed by Spielberg's showmanship, sacrifice their *own* innocence in the temple of doom. Barry Levinson has found the way to make a successful movie, but can he find his way back to saying something of his own again? Were the low grosses for a great film like *Diner* really such a disgrace? ▬

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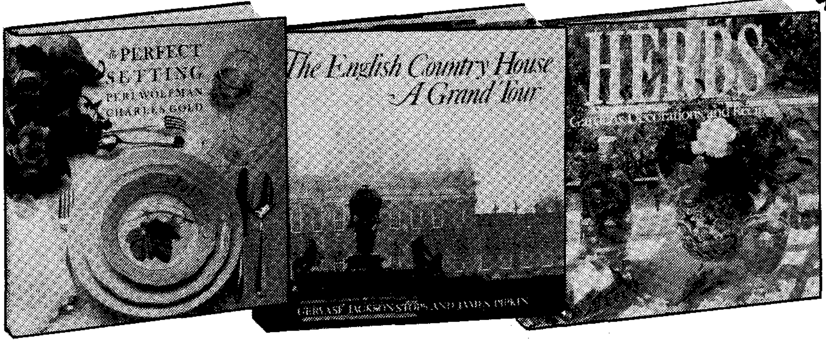
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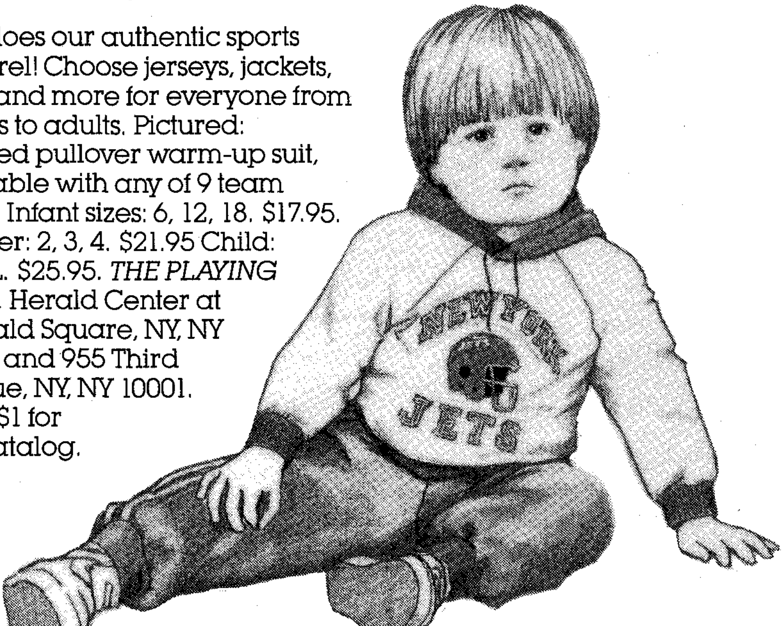

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Books/Rhoda Koenig

CHARMED LIVES

"...A celebrated photographer and model, Lee Miller shone in the worlds of fashion, Surrealism, and war..."

The Lives of Lee Miller, *by Antony Penrose. Holt, Rinehart and Winston; 216 pages; $29.95.*

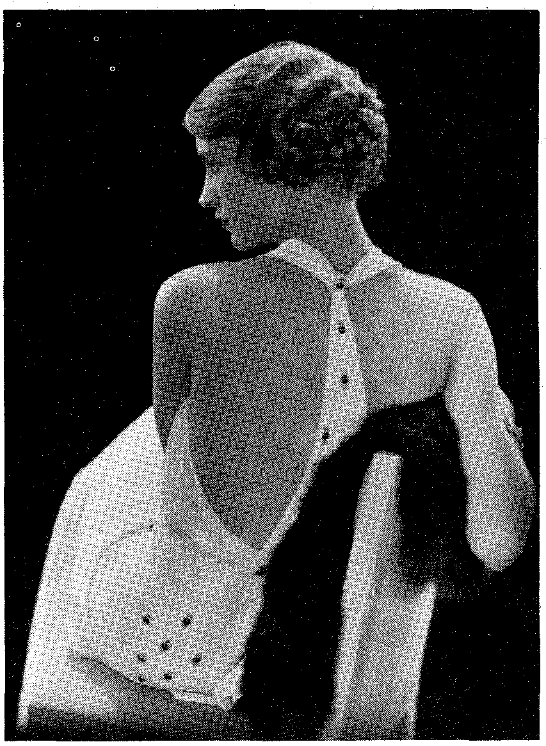
AS MODEL, PHOTOGRAPHER, AND ALL-round free spirit, Lee Miller created some extraordinary pictures from the twenties to the end of World War II. Born in Poughkeepsie, but obviously not destined to stay there long, she got herself to Paris in 1925 at age eighteen, then came to New York, where she was almost knocked down by an automobile. The gentleman who "yanked her back with only inches to spare" turned out to be Condé Nast, and soon Lee was posing for Steichen and *Vogue* and keeping pretty busy in the evening too. "I looked like an angel," she said of herself at this time, "but I was a fiend inside."

Lee kept longing for Paris, though, and in 1928 she set off once more. One of her beaux flew his biplane over her ocean liner in order to shower the deck with roses, then crashed to his death. In Paris, Lee was the pupil and mistress of Man Ray, whose resistance she overcame on their first meeting: "He said he didn't take students, and anyway he was leaving Paris for his holiday. I said, I know, I'm going with you—and I did." Under his guidance she became a serious photographer, and through his lens she was transformed from fashion figure to Surrealist goddess. She played the female lead (a living statue) in Cocteau's *Blood of a Poet;* a champagne glass was modeled after her breast. As Cecil Beaton said, she "looked like a sunkissed goat boy from the Appian Way." (Well, he would.)

In 1934 Lee married a rich Egyptian whose wife had committed suicide when he divorced her for Lee. But Cairo was not the place for such a restless spirit: After a few years, she was taking longer and longer trips abroad, with lovers she brought along or acquired on the way (or both; one time a lover accompanied her as far as Athens, then "obligingly moved out" so she could rendezvous with a second). The wealthy British art historian Roland Penrose met her one night in Paris, at a Surrealist ball, and promptly suited the verb to the noun. In 1939 she began living with Penrose, whom she later married. Somewhere in between she was painted by Picasso.

Until this point, Lee Miller's story, like others of this sort, can be called romantic or regrettable, sexy or sordid, depending on your own store of wisdom and experience and the quality of your last meal. But with World War II, her career took a dramatic turn. She left off photographing celebrities and sand dunes, and became a war correspondent, first shooting London during the Blitz, then moving on with the Normandy invasion to cover the bombing of Saint Malo, one of the first instances of the use of napalm. She was with the Rainbow Division the day they liberated Dachau and with the soldiers who entered Berchtesgaden (and looted it; the cocktail tray she used ever after was a large silver one marked with a swastika and the initials "A.H."). Among the many photographs reproduced here, the ones of Egyptian landscapes and society belles still have a great deal of wit and *joie de vivre,* but the war photos are far more impressive—ready-made propaganda posters, notably the one of a fallen nude statue, an iron bar across its throat and a brick on its breast. (As with so much photography, however, it is important to look at the captions; under the picture of a fresh corpse, Lee has written, "This is a good German, he is dead.")

Antony Penrose had the misfortune to be born to Lee when she was 40 and her looks and vocation had deserted her. For this reason, he is not the best person to have written her biography. Some of it sounds like revenge on a woman who, by his own account, was a difficult and sometimes dreadful mother: "The fat was piling on.... The woman ... was fast becoming a slob." Some of it sounds like guilty compensation for his anger: "Whichever way she turned she seemed confronted by men who were besotted with her." (There is, throughout, something creepy and almost punitive in the way he details her—and his father's—infidelities.) This rose-petal-strewn story is a fascinating one, but its heroine remains elusive and improbable; it needed an author with the skill and detachment to bring the goddess down to earth.



LIFE STUDY: *Photographed by Hoyningen-Huene, 1930.*

The Man Who Mistook His Wife for a Hat, and Other Clinical Tales, *by Oliver Sacks. Summit; 233 pages; $15.95.*

DR. P., "A MUSICIAN OF DISTINCTION," IS the man in the riveting title of Dr. Sacks's most absorbing book. He did indeed mistake his wife for a hat—he tried to lift off her head and put it on his own—but not through an excess of professorial absentmindedness. Dr. P., whom Sacks visited in his capacity as a neurologist, suffered from visual agnosia, a condition that deprived him of the ability to distinguish between objects of similar size and shape, and therefore dwelt in a world of abstractions. When Sacks handed him a rose, he described it as "'a convoluted red form with a linear green attachment.' 'Yes,' I said encouragingly, 'and what do you think it *is,* Dr. P.?' 'Not easy to say.'" Yet Dr. P.'s musical abilities not only remained unimpaired—they had effloresced in an attempt to restore his equilibrium. Mrs. P. took Sacks into another room while her husband ate, and explained, "He does everything singing to himself.... He sings all the time—eating

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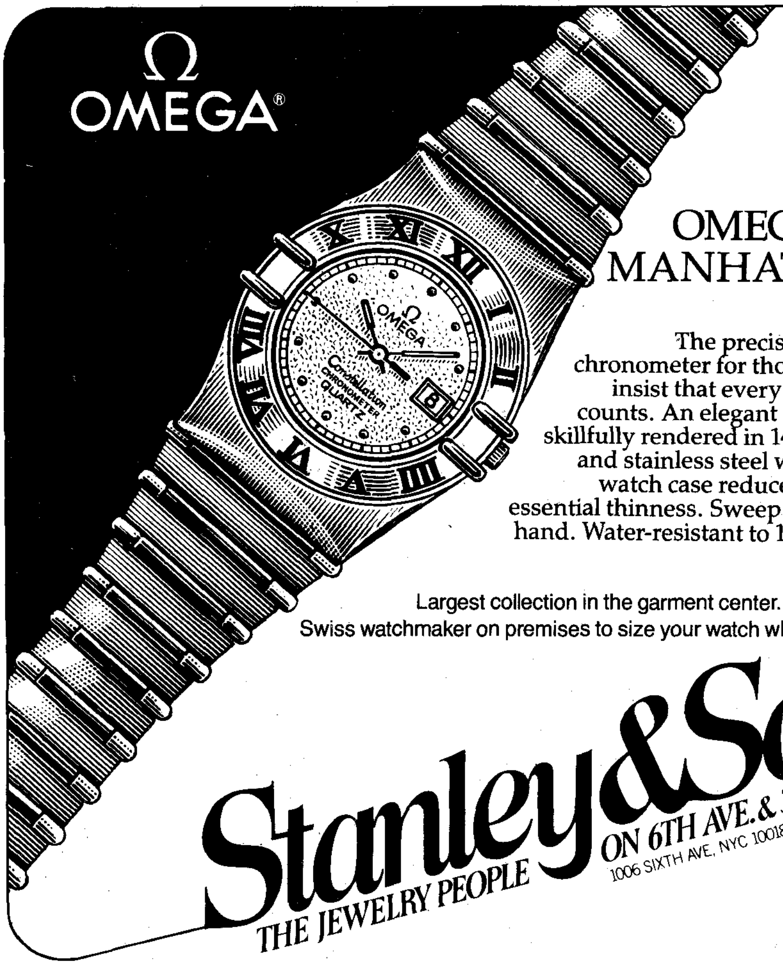

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songs, dressing songs, bathing songs, everything. He can't do anything unless he makes it a song." Although objects encountered at random defeated him, he could incorporate the routine ones into a sort of visual melody. "We returned to the great music room, with the Bösendorfer in the center, and Dr. P. humming the last torte."

Along with Dr. P., Sacks tells us the stories of "the disembodied lady," who suddenly lost her proprioception, or body sense, and must look at her arms and legs in order to move them ("I am *pithed,* like a frog"); the woman who, after a temporal-lobe seizure, kept hearing Irish melodies from her childhood of more than 80 years ago; the idiot savant twins who "converse" in prime numbers (when Sacks interrupted with a prime of his own, they smiled at him for the first time and "drew apart slightly, making room for me, a new number playmate, a third in their world").

These stories move way out of the realm of believe-it-or-not for two reasons. The first is Dr. Sacks's passionate concern for his patients, his insistence on presenting the people he writes about (at a time when so many novelists do the reverse) as characters rather than case studies. He tries to avoid the impersonal, "scientific" approach to treatment, encouraging his patients to enjoy art, nature, and religion, and he laments the soulless quality of medicine today ("By a sort of cosmic and awful analogy, our current cognitive neurology and psychology resembles nothing so much as poor Dr. P.!").

The other reason Sacks's tales are so compelling is that many of them serve as eerie metaphors not only for the condition of modern medicine but of modern man. The victim of Tourette's syndrome—pathologically oversensitive, constantly twitching—takes a drug to calm himself down for his weekday job. On weekends, though, he forgoes the drug so he can recover the wildness and frivolity it takes away along with the tics. The man who suffers from Korsakov's syndrome (he cannot remember his identity or anyone else's) "must seek meaning, *make* meaning in a desperate way, continually inventing, throwing bridges of meaning over abysses of meaninglessness. . . . What saves Mr. Thompson in a sense, and in another sense damns him, *is* the forced or defensive superficiality of his life: the way in which it is, in effect, reduced to a surface, brilliant, shimmering, iridescent, ever-changing, but for all that a surface, a mass of illusions, a delirium, without depth." To Dr. Sacks's credit, he never drives these analogies home, but allows us to find them for ourselves, as we contemplate these studies of disease, compare them with the "normal," and ask ourselves which is which. ■

Wine/Alexis Bespaloff

WINES FOR THE SEASON

"...There's no better time to enjoy the large selection of special bottles—from rosé champagne to ruby port—available now..."

THIS IS THE TIME OF YEAR WHEN MANY of us are ready to, as the British put it, push the boat out a bit—that is, splurge. Inexpensive magnums, the various nouveau wines, and a full range of moderately priced bottles are available for everyday meals and large parties, but there's quite a selection of special bottles to be found as well, and no better time to enjoy them.

One of the most festive, elegant, and delicious wines is rosé champagne, which has also become quite fashionable. In fact, the recent vogue for this wine has not only increased the number of rosé champagnes to be found here but has induced a number of firms, including Krug and Veuve Clicquot, to introduce it for the first time. The rosé champagne produced by the leading French firms, of course, has nothing to do with cheap, sweetish, domestic "pink champagne." On the contrary, a rosé champagne is actually harder to make than a traditional one, partly because the desirable pale-salmon color is so difficult to achieve, partly because the producers must maintain a balance between the finesse of a classic champagne and the somewhat richer, more full-bodied style of a rosé.

MASI
AMARONE
1979
1980
CÔTE RÔTIE
IRON HORSE
Chardonnay

THE LINEUP: *Festive wines that complement holiday dishes and desserts.*

Rémi Krug, whose firm has produced only 15,000 bottles of rosé champagne (about $75), explains that "although the wine has an image of frivolity, we think of it as a real wine, not an after-hours drink." He adds, "We blend for taste, not color; we want fruitiness without bitterness." The wine is excellent, and successfully balances flavor and finesse. Veuve Clicquot 1979 rosé champagne (about $32) is also very good, and demonstrates the particular appeal of this wine, apart from its color—it has enough body to complement a number of dishes that might overpower the taste of a traditional champagne.

Claude Taittinger, whose firm has been producing rosé champagne since the thirties from its own Pinot Noir vineyards in the village of Bouzy—never more than 50,000 bottles, and only in the best years—adds, "It's the only champagne that goes with desserts. It's supple, round, richer in aroma, and has more vinosity. It's for people who drink champagne *à des heures folles*"—that is, at any time. The current vintage of Comtes de Champagne rosé is 1976 (about $60).

A wine almost as far removed from champagne as you can get is Amarone, or, to give it its proper name, Reciotto della Valpolicella Amarone. This sturdy, powerful Italian red is produced near Verona, in the Valpolicella district. The same grape varieties are used for this as for the familiar light-bodied Valpolicella, but while most of the crop is crushed and fermented in the fall, specially selected bunches are put out on trays in rooms with plenty of circulation and left there for three months or more, until the end of January. By that time, the grapes are shriveled and contain a greater proportion of sugar, and they may have been affected by the same beneficial "noble rot" that attacks grapes in Sauternes. When fermented, the specially treated grapes produce ample, intensely flavored wines (with 15 percent or so of alcohol) that are aged in large casks for five years or more.

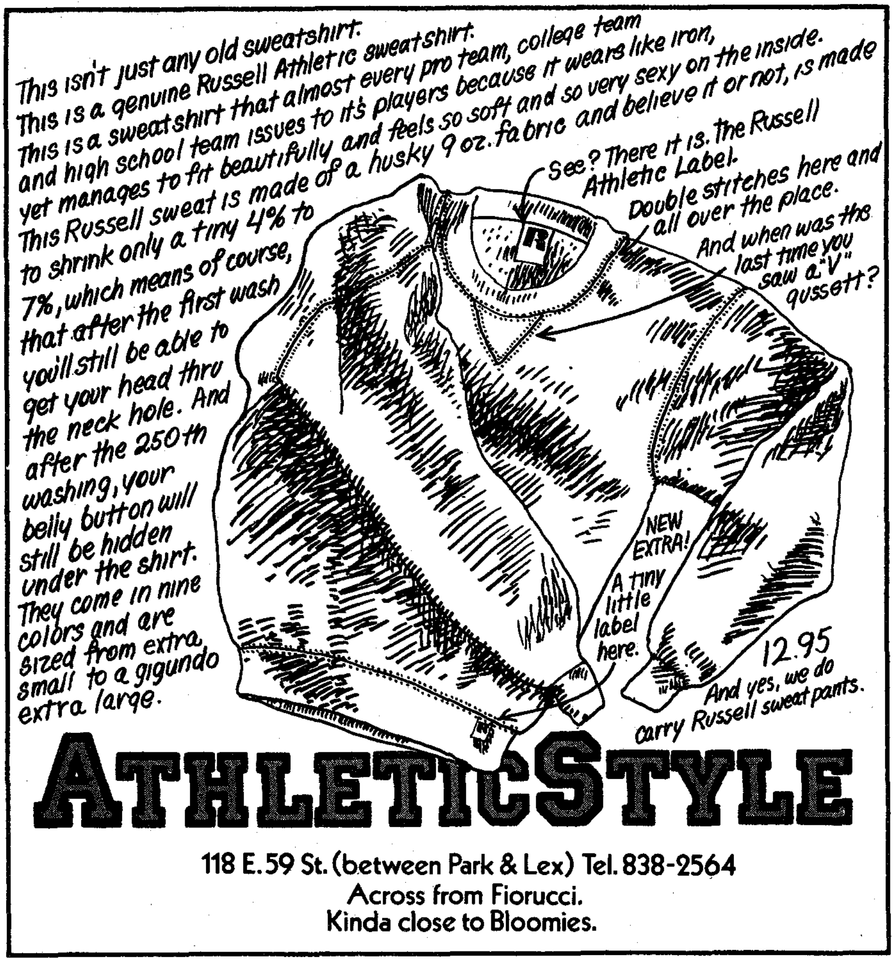
Amarone is a dry wine, but one so ripe that it sometimes gives the impression of being slightly sweet. It is not a quaffing wine, of course, and is best served with robust foods or strongly flavored cheeses. Two richly textured examples of Amarone are the 1974 of Bertani (about $23) and the 1979 of Masi (about $9).

Hundreds of California Chardonnays are released each year, and they represent a wide variety of styles. Based on recent tastings, however, the rich, mouth-filling, oaky wines that seemed to dominate the scene a few years ago have been to a large extent replaced by lighter, more restrained bottlings. While these Chardonnays are easier to drink, many of them are surprisingly bland as well, with little varietal definition or character. They are, for the most part, clean, soundly made wines (which certainly gives them an advantage over the numerous flawed, thin, or oddly textured wines still being made in Burgundy), but many lack the flavor interest that would justify prices of $12 to $15 a bottle.

There are a number of fine Chardonnays around, of course, including three that have recently appeared on the market: the 1983 Iron Horse (about $15), which combines fruit and lively acidity; the ripe and appealing 1983 Alexander Valley Vineyards (about $12); and the 1983 Robert Mondavi (about $14), with its intriguing toasty nuance.

The vineyards around Avignon, in the southern Rhône district, produce some of France's best-known wines—Côtes-

hotograph by William Guillen.



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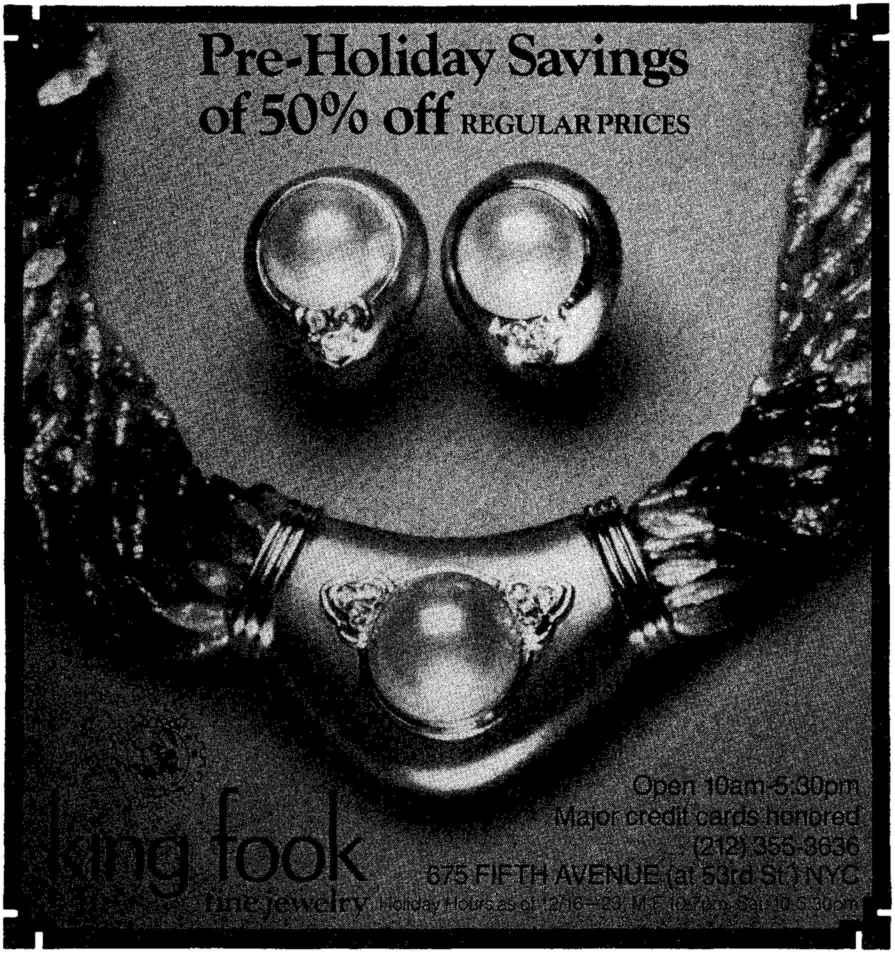

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du-Rhône and Châteauneuf-du-Pape. It is the northern Rhône region, however, that contains two of that country's finest vineyards, Côte Rôtie and Hermitage. The 1983 vintage was exceptional in the northern Rhône, and early reports suggest that 1985 may be as good. It's well to remember, however, that these fine reds need time to mature, and also that vintages there do not correspond to those in the rest of France. Thus, contrary to what occurred in Bordeaux, 1980 in the Rhône produced better wines than did 1979, and the best of them are now coming into their own. Two 1980s from Paul Jaboulet Aîné prove the point: Côte Rôtie Les Jumelles (about $15), a stylish wine that's firm but evolved, and the fleshier, spicier Hermitage (about $11).

In the last century, the popularity of Sauternes, the sweet white wines produced in the Bordeaux region, was such that bottlings from most of the top properties, not just the famous Château d'Yquem, consistently sold for more than the best wines of the Médoc. Sweet wines went out of fashion, perhaps because they were difficult to integrate into a contemporary menu, and throughout the fifties and sixties Sauternes was considered the most undervalued fine wine of France. It has staged something of a comeback in the past decade, and prices of $15 to $20 a bottle are, unfortunately for those who enjoy these wines, not uncommon. Even more unfortunate is that the quality of many Sauternes has declined; the rich, lush, honeyed intensity that one expects from the best examples has, in many cases, given way to simple, one-dimensional sweetness.

Château d'Yquem continues to produce outstanding bottles, but at $50 to $80 for recent vintages, its pleasures may be beyond the reach of most oenophiles. An excellent alternative is Château Suduiraut: The 1982 (about $23) is especially luscious, and the 1979 (about $19) has acquired additional depth and complexity with bottle age.

Vintage ports are exceptional wines, but they are expensive, and they need ten or fifteen years to mature. Fortunately, most port is moderately priced and ready to drink when bottled, either as a young, vigorous ruby or as an older, softer tawny. In recent years, however, these two traditional categories have been replaced on labels, to some extent, by proprietary names. Smith Woodhouse Old Oporto (about $9) is a rich, substantial young port with lots of fruit and grip; Sandeman Founders Reserve (about $12), also very good, is slightly softer and more evolved. A good example of a silky, subdued, mature tawny is Dow's Boardroom (about $12). Served with cheese at the end of a meal, or by themselves after dinner, these ports will add a proper Dickensian touch to your holidays. ■

MARK OF ACHIEVEMENT TO MARC WINSTON

By Seena Hamilton

He's got a sleepy, boyish quality... but a steel trap mind. That, and a superb sense of marketing have put him on top of a hundred-million dollar empire. He is Marc Winston, forty-year old president of Winston Network, the largest transportation poster advertising company in the world. Almost every poster you see in stations, buses, and terminals are part of the Winston Network.

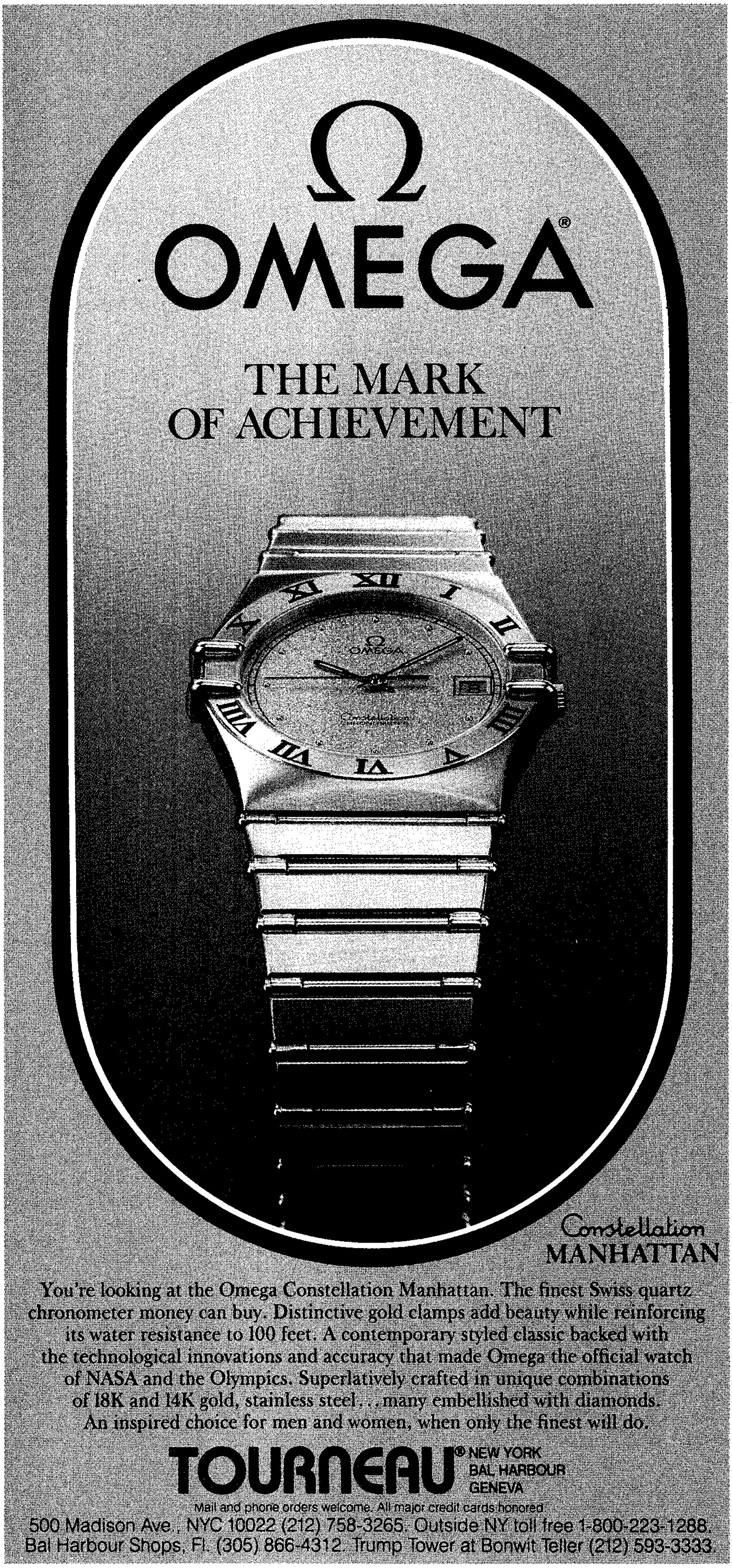
This king of poster advertising actually started out to be a historian with an eye on a diplomatic career. Armed with a Master's Degree in history from Tulane, he took a teaching fellowship there in European History, but it didn't take him long to decide academia had limited horizons. He entered the family business in 1975 and, within a short time, made his own indelible print in the business. Since becoming president in 1978, the business has grown from twenty million dollars to more than one-hundred million a year. Today he controls seventy percent of transportation advertising in the U.S., and often touches base with his network via his own jet. He takes a historian's perspective of business. He seeks underlying causes, the reason things happen, and "I look back to go forward."

Under Winston's tutelage, the company established the industry's first computer based geo-demographic system... one now imitated. He has changed the face of poster advertising raising the standards to an art form. His innovative marketing includes the recent creation of editorial and cartoon posters for buses, turning these into a publishing form called Streetfare Journal. Its mobile readership circulation, exceeding that of any magazine, has stimulated reader curiosity and raised awareness of advertising messages. He has published a book, MOVING IMAGES, that decribes his industry from a historical perspective.

This father of four is still an avid reader of history, a lover of music, and looking to achieve more breakthroughs in his field.

"We are in the communications business," says Winston, "and with the use of artistic and scientific technology we have created effective and exciting new advertising forms."

For these accomplishments, Marc Winston will receive Omega's Manhattan Constellation watch—symbol of the Mark of Achievement.



You're looking at the Omega Constellation Manhattan. The finest Swiss quartz chronometer money can buy. Distinctive gold clamps add beauty while reinforcing its water resistance to 100 feet. A contemporary styled classic backed with the technological innovations and accuracy that made Omega the official watch of NASA and the Olympics. Superlatively crafted in unique combinations of 18K and 14K gold, stainless steel... many embellished with diamonds. An inspired choice for men and women, when only the finest will do.

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Television/John Leonard

HAIL, MARY!

> "...This Mary has some rings on her tree. She is no longer just midwestern wholesomeness and anxiety to please..."

MARY TYLER MOORE IS BACK IN PRIME time (**Mary**; Wednesdays; 8 P.M.; CBS) and is very funny, and yet it hurts. It hurts because she seems to have grown up while the rest of us were watching her reruns, and who ever wanted her to be mature?

This prime time, Mary works for a Chicago tabloid newspaper instead of a Minneapolis TV station. The boss who thinks she isn't tough enough to do the job is a dimpled lech (James Farentino) instead of a bald boozer. The resident nuisance is a theater critic (John Astin) instead of an anchorman. The obligatory wisecracking female sidekick is a chain-smoking "Main Line Chicago" columnist (Katey Sagal) instead of a man-hunting, overmothered department-store window dresser. The crazy neighbor (Carlene Watkins) plans cities instead of meals. And so on, and perhaps too cute and formulaic: They are pushing the usual buttons on the synthesizer at the sitcom console.

Except that this Mary is a little bit wrinkled when she sticks her neck out—she is not a cheerleader or a Kewpie doll. She is acquainted with disappointment—"the Big D" of divorce and the folding of the high-fashion magazine in whose genteel offices she used to loll and swan. (The tabloid Chicago *Post* isn't interested in high fashion: "Most of our readers use this paper for clothing.") When she walks the streets, it is not to throw her hat in the air but to find a job, any job. There are thumbprints on this Mary; she even barks at her boss.

The job she finally finds is in the newsroom of the *Post*, writing, like Miss Lonelyhearts, a "Help Line" column, talking just like Jimmy Breslin to a murderer who wants to renegotiate the price for first-serial rights to his exclusive story—he wasted his cable-TV repairperson—or trying to deal with a play about "a fat man so disgusted with himself that he eats himself to death." And when she goes home at night, it is to discover that the civic planner's fiancé (James Tolkan, a Yul Brynner look-alike) is peculiarly evasive about where his money comes from and what he does for a living. "Has he ever testified before a Senate subcommittee?" asks the Mary who used to be so ingenuous that we wanted to pat her pretty little head.

MADAME LONELYHEARTS: *Help is on the way in the new Mary Tyler Moore show.*

I don't mean to suggest that *Mary* is some kind of murky neorealist Italian meditation on the nasty, the brutish, and the short. Its engine sticks to the laugh track. And Mary herself is never solemn. Her timing as usual is perfect, a half-beat before or after every absurd occasion: the triple take, and the appealing gawkiness whenever she contemplates a confrontation, and the way she manages to freeze-frame herself, as if she weren't aware that she is the perk in our electronic coffee.

Mary is surrounded, as usual, by talented people who speed up their act and end up classier just because they're in her vicinity, and she's much too nice to try to upstage them. (Who would have imagined, for instance, that James Farentino could be hilarious? It has never been one of his categories.) A star who makes you work harder and, as a consequence, permits you to feel better than you did when you got out of your waterbed in the morning is to be cherished.

Our Mary: We are possessive, proprietary. How many years has she spent in our living rooms, forever young? I remember her legs as the torso-less switchboard operator in *Richard Diamond, Private Detective* and her various stylized fidgets on *The Dick Van Dyke Show* and, of course, her pain and her laughter and her embarrassment on the famous "Chuckles Bites the Dust" episode of her own seven-year series. She has been in our heads almost forever. And so we think we own her, like the Matisse print and the black cat.

That's what worries me about *Mary*. It's so close to the Mary in our heads that we immediately begin to purr. And yet the Mary we are looking at has some rings on her tree. She is no longer just midwestern wholesomeness and the anxiety to please. She has obviously learned that sex is something more than a species of hygiene. She has experienced discrepancies beyond etiquette. Her scruples abide only some of the time; she *needs* this job, and she hates it. She won't, of course, tell a dirty or an ethnic joke, and she still isn't at all political, but there are qualms in her, which suggest depths, which means she isn't the Mary we have counted on to reassure us. She is suddenly unfixed.

This new Mary should not be such a surprise as it was to me. That there is steel in her character and talent ought to have been apparent enough after a movie like *Ordinary People* and a play like

Photograph by Donal Holway.

Whose Life Is It Anyway? and the TV dramatization of Martha Lear's *Heartsounds.* Walking the edge of hysteria, as she did in "Chuckles," or falling off that edge, as she did in *Ordinary People,* may be the secret of both comedy and tragedy. It's just that I think many of us wanted her to be our past, and it seems that she refuses. Good for her, and bad for nostalgia. We're going to have to learn in the next several months to accommodate the new Mary (who is older) and the old Mary (who made us believe we'd never die, not at least without a smile on our face). I'll follow her anywhere, but I wish neither of us had to grow up.

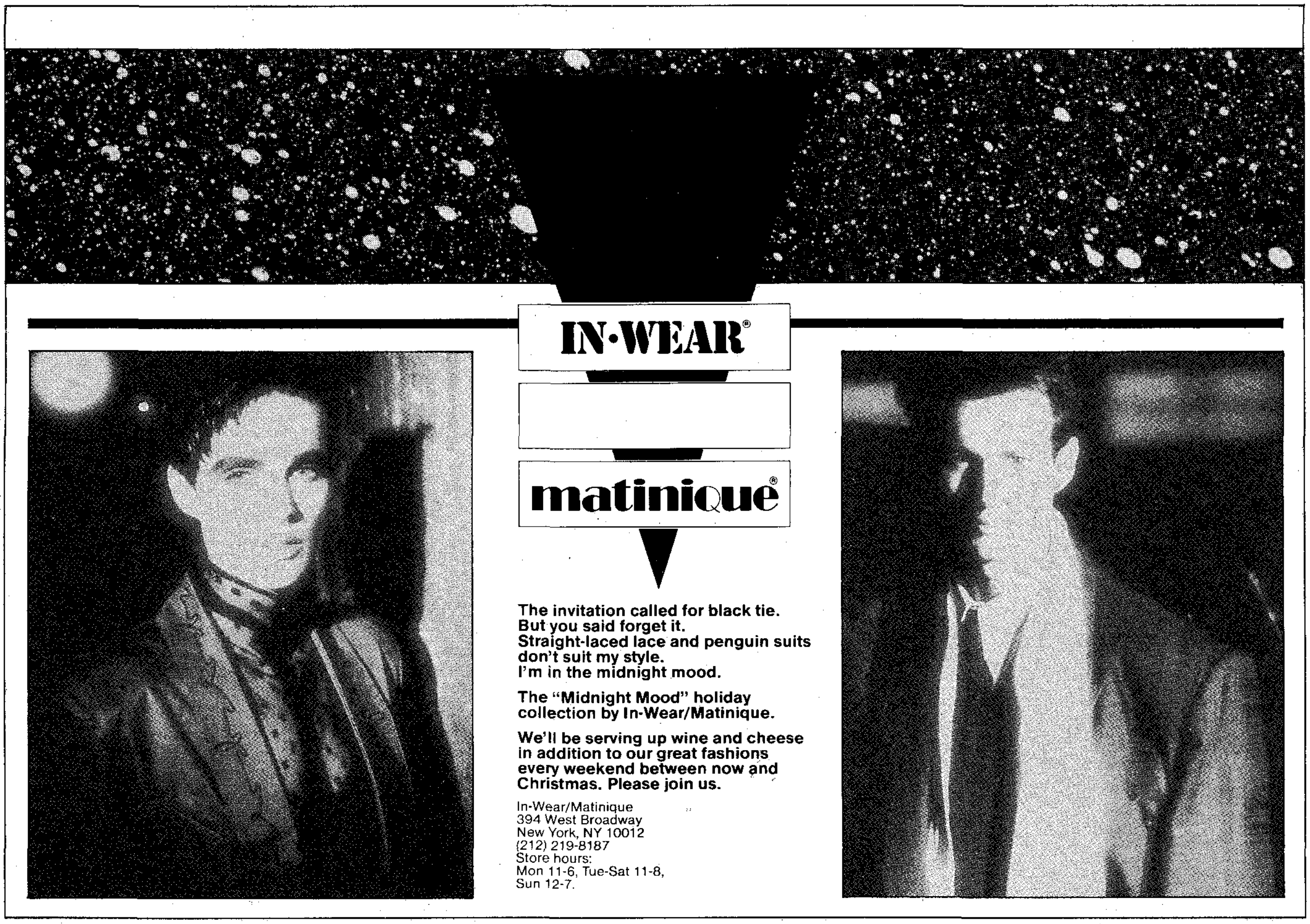
A Letter to Three Wives (DECEMBER 16; 9 P.M.; NBC) is a remake of the 1949 movie for which Joseph L. Mankiewicz won two Oscars, one for his screenplay and the other for his direction. The three wives, on a boat that is taking them away to an island picnic with scads of children, receive a letter from the town's aristocratic divorcée-vamp: She is leaving the territory, just like Shane, but she is taking one of their husbands with her. Which one? The local blue blood? The college-professor playwright? The department-store entrepreneur?

As in the original, the wives brood, bicker, and reminisce. There are tensions and contortions and bad faith and false consciousness in all three marriages and in suburbia. There are enough flashbacks to blind the narrative. There is enough heavy breathing to blow down *Dallas.* And yet, whether or not you like the kind of country club where most of this all-white upper-middle-class Sturm und Drang takes place, *A Letter* is a better-than-average made-for-TV movie and, at just two hours, mercifully short.

The problem with it, aside from a conclusion so implausible that you will want to leave the room for an ether fix, is that you have to accustom yourself to familiar faces in the wrong places. Stephanie Zimbalist of *Remington Steele* plays Debra, the nurse who married the blue blood (in the movie: Jeanne Crain). Michael Gross of *Family Ties* is the college professor (Kirk Douglas). Michele Lee of *Knots Landing* plays Rita, the TV writer who married the college professor (Ann Sothern). Ben Gazzara of almost everything is the tycoon (*Paul* Douglas). Loni Anderson of *WKRP* plays Lora Mae (Linda Darnell), who marries the tycoon. Instead of Thelma Ritter, we get Doris Roberts, also of *Remington Steele,* as the white-trash kibitzer. Instead of Jeffrey Lynn, we get Charles Frank, from *The Right Stuff*—admittedly an improvement.

Even so, after we've sorted out the characters from our preconceptions, the snappy updated script slaps us along—"Lora Mae makes money the old-fashioned way; she marries it"—and the acting has pizzazz, except for Loni Anderson, who is a blonde mannequin, almost a Loni Anderson windup doll, at whom emotions arrive as if attenuated from intergalactic space travel. Zimbalist, as usual, charms; she has the spunk Mary Tyler Moore is trying to grow out of. Michele Lee proves herself to be infinitely better than I'd ever guessed from *Knots Landing* or, for that matter, from her seemingly permanent role as a guest star on *Love Boat.* Ben Gazzara, as always, is more interesting than the parts he is asked to play; if he sometimes seems to be thinking about something else besides Loni Anderson, so am I. Ann Sothern, the original Rita, plays Lora Mae's mother this time around, and shouldn't have. As bubble-headed entertainments go, *A Letter* travels reasonably well, but why has everybody bothered?

In brief: CHECK OUT THE NEW SERIES **The Hitchhiker** on HBO. Suspense! Frontal nudity! Not since Rod Serling has there been such a portentous narrative frame. But the new stories are more interesting, and the acting, by the likes of Michael O'Keefe and Geraldine Page, is fine, and there's one image—Christ's cross as a hood ornament on an evangelist's sleek Lincoln—that is perfect tackiness. ▬



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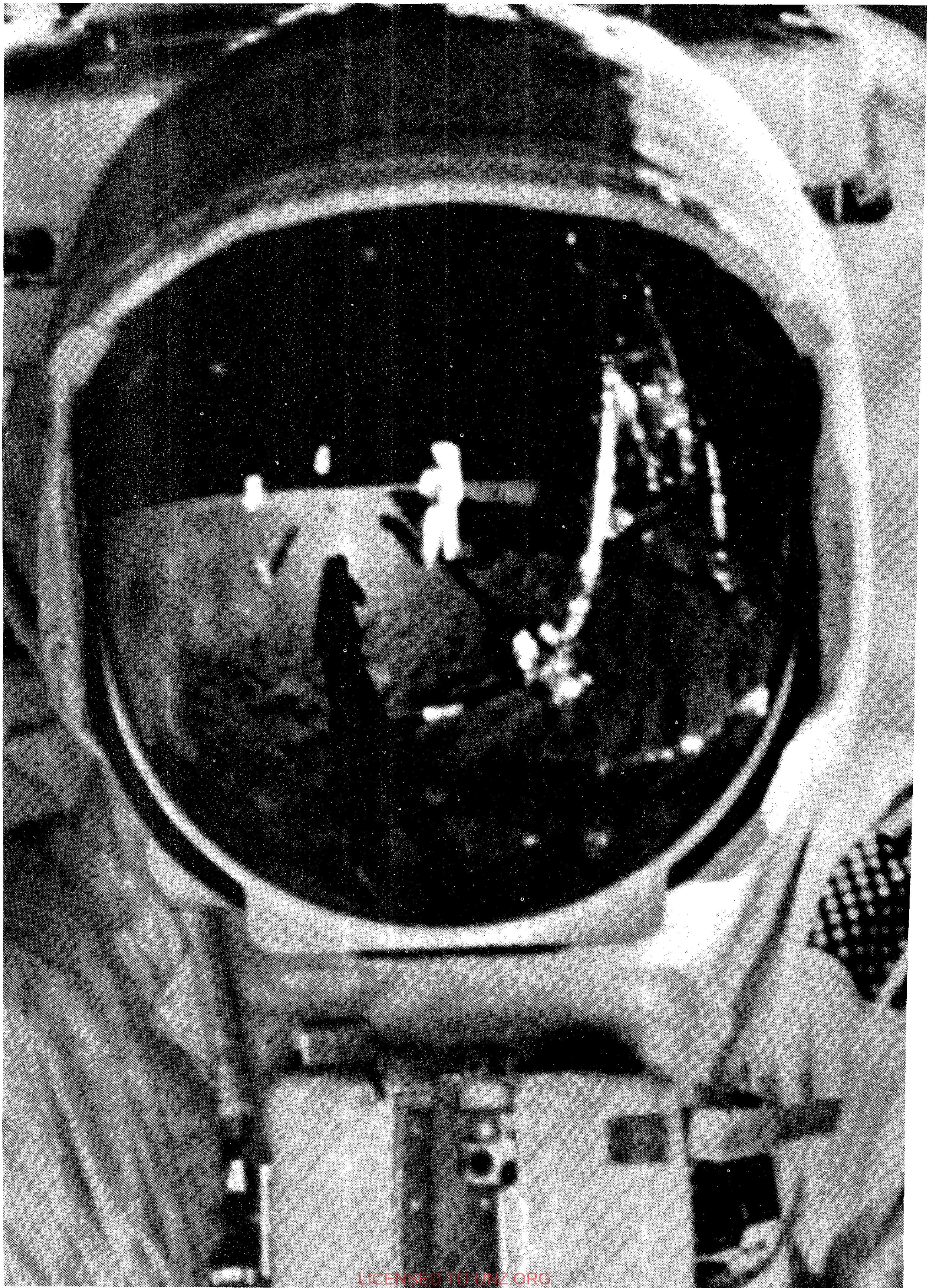


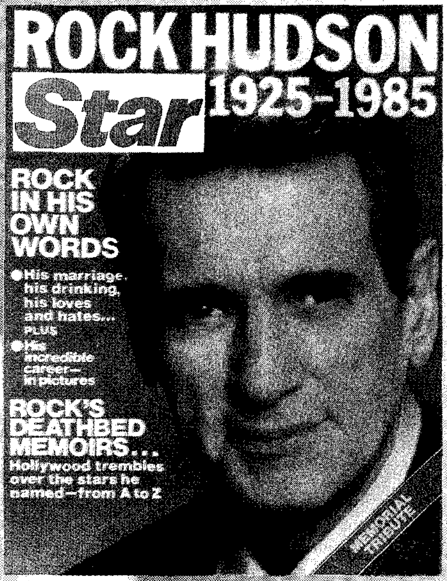
Sometimes an idea seems far out, but the first step can make you a hero.

When we changed the Star magazine last March we had two goals: To better serve our more than 12 million readers. And to attract advertising from people who had never been with us before.

We were glad to discover many such advertising heroes. People who immediately recognized the new idea behind the new Star magazine and took advantage of it. People at such companies as Procter & Gamble, Plough Inc., Liggett Group, Inc., Thompson Medical and Orion Pictures.

What was the big idea? To create an editorial environment as right for advertisers as it is for our vast audience. We did it with new features. Brighter, brisker looks at entertainment and news. People. Life. The times we live in. Food, fashion and more. We did it with a new look. A new size with a bold, clean design and strong, bright color. Full-bleed pages, heat offset on high-quality stock.

Something ventured, something gained. The advertising heroes who immediately took advantage of the new Star magazine have reaped great rewards. Booming bonus circulations averaging 600,000 per week. A new rate base of 3,500,000—up 300,000, effective 1/7/86. A new and better environment for their ads. Finally, and most important of all, the gratitude of pleased clients. And pleasing one's client is, of course, advertising's oldest idea of all. If all this gives you any new ideas about the new Star magazine call Nan Elmore at (212) 557-9234.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Art/Kay Larson

FLYING IN PLACE

"...George Sugarman's sculptures open out like wings, seemingly turning to air; like origami, they generate their own space..."

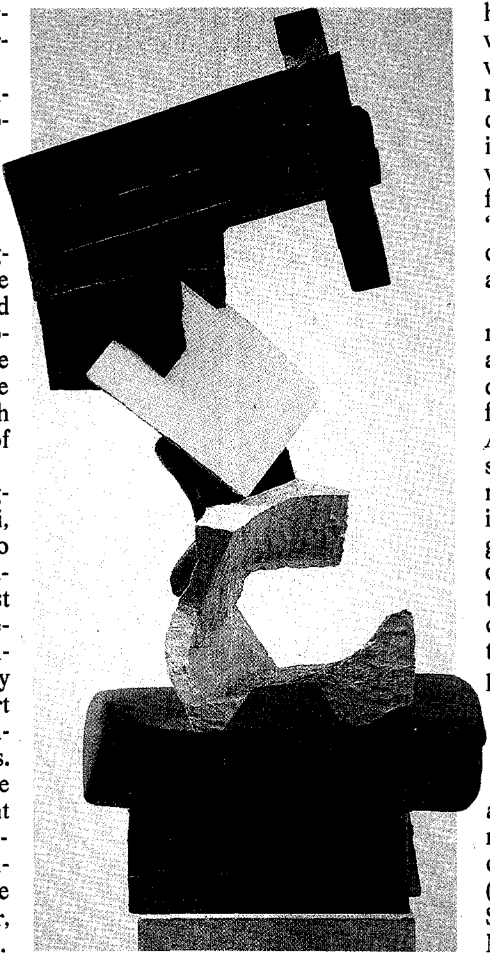
George Sugarman COASTED INTO PARis in 1951 on the broad, benign wings of the G.I. Bill and dug himself in, determined, at age 39, to become an artist. It has been his strange fate to be anointed an "arriving talent" ever since. Now that he is 73, he has enough work scattered about the city to make up a passable (if attenuated) retrospective—which suggests it's sometimes easier to arrive literally than metaphorically.

Coming upon Sugarman's folded, languid forms—at the Whitney, at the Robert Miller Gallery, in various group shows, or out in the street—is like stepping into the midst of a conversation in which you know the syntax and the subject but not the next thought. Sugarman's syntax is the familiar language of modern sculpture, which has sprawled off its pedestal into the world. The subject, more or less, is Matisse. But the "conversations" Sugarman spins out are like observations strung together with the vaguest and most curious points of poetic conjunction.

More than 30 years ago, in Paris, Sugarman decided that Bernini, Borromini, and Jackson Pollock mattered more to his outgoing disposition than did the traditional cut-and-paste school of Cubist sculpture. In Bernini's altarpieces, especially, he saw an almost miraculous willingness to intrude upon the ordinary world. But Sugarman was also smart enough to realize that the twentieth century is dominated by Cubist locutions. He put two and two together, and by the early sixties, he came up with the right answer: sculpture that deliberately unravels Cubist structure like a kid pulling on a thread of knitting, leaving the bright tangles to wander over the floor, vaguely hinting at the original garment.

The Whitney has put up a small show of these cheerful constructions from 1961 to 1965. They are easy and unfocused, and may well be his best works. *Bardana,* for instance, begins as an orange ripple at floor level, crawls up onto its pedestal in a chunky brown mood, then "exhales" in a frosty breath of tangled-up white *C*'s. Each section—each sentence of the conversation—is a new color. Any sense that more is at stake is undermined by the lightheartedness of the phrasing.

Sugarman's habit of joining forms together as though they had bumped into each other by accident allows him to avoid the pretentious monumentality that often afflicts sculpture in the Cubist-Constructivist tradition. It's also the source of a curious open-ended inconclusiveness. A Sugarman doesn't always hold together as firmly as you want it to. It threatens to disintegrate into something fussy and overextended, like a retired seamstress's button collection.



RIFF: *Sugarman's* One for Ornette Coleman, *1961.*

In his indoor works of the last ten-odd years, this tendency to ramble is a source of both charm and irritation. In either case, color is the prime instrument. The assortment of new works at Miller, for instance, includes a piece of steel that shimmies along the floor, pretending to be a purple ribbon with a red ruffle running along one edge. Sugarman began these recent constructions by cutting out strips of cardboard, which become pieces of painted metal assembled like a pile of valentines, layer by shallow layer. On the wall hangs a collage of leaf shapes in blues, browns, whites, and grays—color matted together in the random conjunctions of a forest floor.

Color in sculpture is always difficult to handle. Color gives steel a sense of weightlessness, an optical lightness, which contradicts what one knows of mass and matter. With color, an artist can make witty puns with form—suggesting leaves and ribbons, for instance, while staying safely abstract. Sugarman's fans claim his color lends a feeling of "weight" to these works; on the contrary, color divides them into paperlike shreds and scatters the pieces.

Outdoors this habit works in Sugarman's favor—one reason he has become a frequent choice for corporate headquarters around the country. The nine-foot metal cutout that stands on Third Avenue is put together in great folds of steel that open out like paper wings, their multiple shades of blue and white seemingly turning to air against the towering grays and browns of the city. Sugarman's outdoor sculptures can meander through the space at the base of an architectural colossus without being forced to bring their peregrinations to an end or to compete with the scale of the building behind them. They survive because, like origami, they generate their own space.

Perhaps this isn't a brilliant new definition of sculpture, but it's a highly adaptable one that has allowed Sugarman to prosper through several decades of being poised on the brink of arrival. (The Whitney: Madison Avenue at 75th Street; through February 9. Robert Miller: 724 Fifth Avenue, near 57th Street; through December 28. Outdoor sculptures are *Doubles,* at 780 Third Avenue, at 48th Street; and *Yellow and Purple,* at Fifth Avenue and 60th Street.)

A NATURAL GIFT FOR FLAMBOYANCE MAY serve **Richard Avedon** well enough in his fashion photography, but it turns into a handicap when he tries to extend himself in other directions—toward art, for instance. His portraits of celebrities—sacrificial figures stuck in front of a sheet of white paper, facing an oversize camera that records every pore and age spot—

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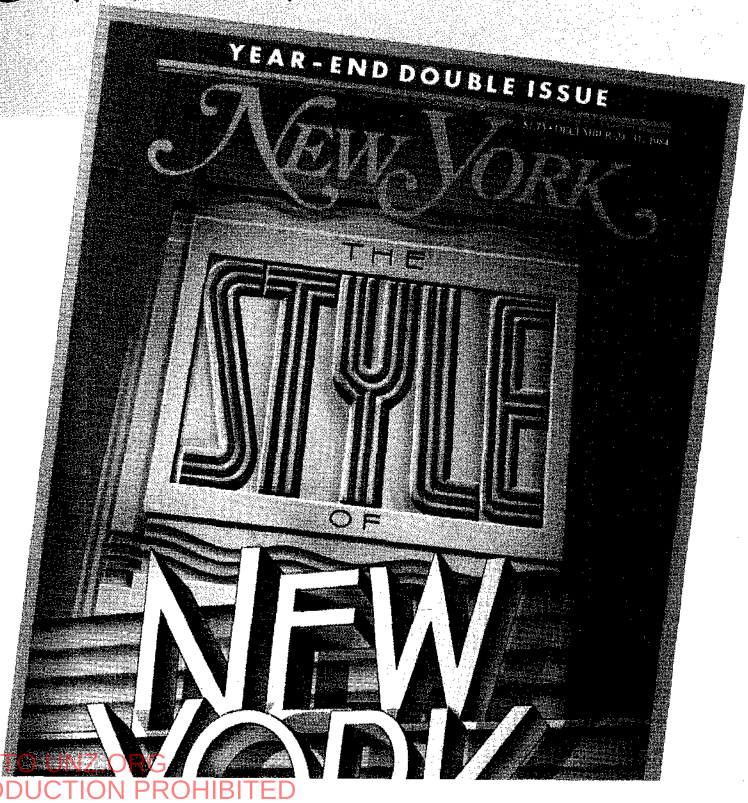
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are theatrical even in their simplicity, as though the photographer had attempted to lose himself in a calculated and therefore unconvincing artlessness.

When Avedon went west for five summers, in a project sponsored by the Amon Carter Museum in Fort Worth, something happened. Perhaps his struggle to leave artifice behind got a boost from Westerners whose lives are artless to begin with: drifters, cardsharps, cowboys, miners, carnies, female truckers, teenage girls already on the skids. Whatever the reason, these photographs are the most haunting of his career. To anyone who knows the country beyond the Mississippi, they form a staggering collective portrait of True West—not the American Dream but the reality.

"In the American West," which is both an exhibition at Pace Gallery and a book (published by Abrams), is a moral fable about the dominance of the landscape over ordinary human life, which is deflected and reshaped by forces so vast as to be barely recognizable to the victims. The western code of action and silence—a frame of values as exotic to Easterners as buffalo steaks—marks the faces of the people. Uranium miners and oil-field workers are so caked with sediment that their skin seems to flake off in irradiated patches. Prisoners show off the tattoos of Christ on their chests and the rivulets on their cheeks left by knife fights.

But habits are hard to shake. Avedon can't resist mounting the photographs on aluminum sheets and showing the black edge of the unexposed negatives—bits of urban preciosity that undermine the dignity of the photographs. The book, which is simpler, is stronger. And when these pictures are strong—when they are not undercut by the photographer's antics—they come on like the Four Horsemen. (Pace Gallery, 32 East 57th Street; through January 11.)

Catherine Murphy DRAWS THE LIMITS OF her world at the edge of a window, the molding of a doorframe. Her refusal to challenge the visual order of things finds compensation in the surprising richness of her limited world. Murphy's pictures are saturated with a magical pearlescent light. At their best—and *Cellar Light*, a modest picture of an open door leading to a basement stairway, leads the category—they make such perfect sense in realistic terms that you don't notice they are, in fact, more like Indian miniatures. The "white" doorframe in *Cellar Light*, for instance, is a kind of microcosmic Kenneth Noland, done up in infinitely nuanced shades of peach, gray, tan, pale blue, pale green, and ocher. The only color not present in this little gem of abstraction is white itself. (Xavier Fourcade Gallery, 36 East 75th Street; through December 20.) ■

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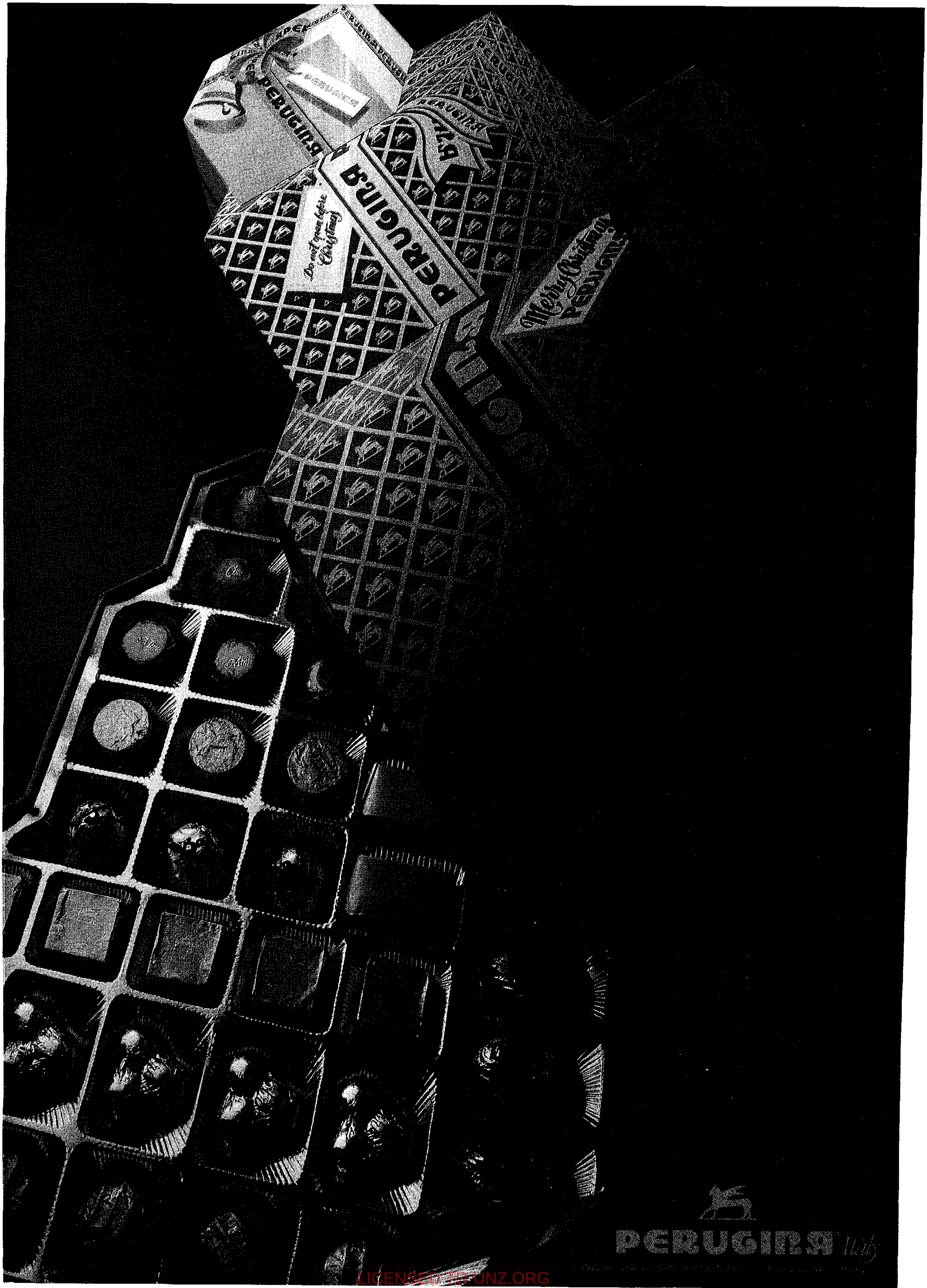
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WOOLLY SHEPARD, UNSTATELY HOLMES

"...Shepard's *A Lie of the Mind* suffers from long-windedness, but the author has energetically directed a potent cast..."

HOW MANY CRAZIES CAN BE HOUSED IN one play? In Sam Shepard's latest, **A Lie of the Mind,** two characters out of eight are certifiable, one is intermittently feebleminded, one is gradually driven over the edge, and the remaining four display advanced stages of weirdness. That, I think, is too much for a work not primarily intended as a study of insanity or a lunatic farce. Still, the play does best when it approximates the latter. For the rest, Shepard may have something like mythic-absurdist allegory in mind—or he may only be tossing firecrackers, a good many of which fizzle—but nothing about *A Lie of the Mind* strikes me as fully thought out, necessary, and compelling.

This is a tale of two families. Jake, a crazed veteran, is haunted by the accidental death of his dominant, hard-drinking father, to which, in some way, he may have contributed. More recently, he has battered his wife, Beth, to the point of hospitalization and brain damage, though she seems to have been pretty peculiar even before. She still worships Jake, even as he still adores her. He is also coddled by Lorraine, his zany and overprotective mother, who would prefer to keep him confined to his room, a prisoner of mother love. She has far less use for her daughter, Sally, a disturbed tomboy who has never had a man, or for her younger son, Frankie, a kindly fellow who functions as Jake's keeper.

Jake and family live in Southern California; Beth and her folks, to whom she has been returned, are Montanans. Her father, Baylor, is a despotic egomaniac whose chief interest is hunting and who cares precious little about his family. Meg, his put-upon wife, whom he alternately bosses and ridicules, is as loopy as she is servile. Her remarks range from the wholly preposterous to the feyly perceptive, the former perhaps inherited from a mad, dead mother, long the bane of the household. Mike, their dutiful son, is warmly protective of his now all-but-insane sister, Beth (though she, too, has moments of strange lucidity), yet must suffer both her and their father's contempt. Hell-bent on vengeance on Jake, he first contents himself with tormenting Frankie, who has come to the house to investigate Beth's condition, only to be mistaken for a deer by Baylor, shot in the leg, and marooned among alien madmen. Henceforward, the play shuttles between the two households, in both of which minor mayhem keeps threatening to become major.

BROTHERLY LOVE: *Will Patton and Amanda Plummer in Sam Shepard's* A Lie of the Mind.

That is about all the plot of this nearly four-hour play I need tell you, and, for that matter, about all there is—except for a bizarre anticlimax and a couple of unlikely dénouements. Things work out happily or happyishly for all but two of the characters, which is too positive a percentage for such intensely incontinent, mentally unstable personages. But endings have always been Shepard's biggest problem; it may well be that if plays consisted of beginnings and middles only, this gifted playwright would rank even higher than he does. Anyhow, there are many eccentrically effective lines here, as well as whole scenes of sustainedly catastrophic humor, but the longueurs preponderate and, eventually, overwhelm. One looks back nostalgically at Shepard's early plays that seemed to suffer from shortness of breath, a more amiable ailment than his present long-windedness.

Yet the author has directed his play with energy and intricacy, and he has assembled a mostly potent cast. Harvey Keitel, though steeped in New York, is otherwise right for Jake: a virtuoso of psychosis in all its ramifications from the lethally menacing to the pathetically defeated. As Frankie, Aidan Quinn is a fine innocent excelling at shocked incredulity, a quality that Will Patton, as Mike, carries to even grander, madder heights, climaxing in a closing monologue of well-nigh sublime irony. Karen Young is an impeccably confounded Sally, and James Gammon raises Baylor's comic odiousness to almost metaphysical stature. Slurred diction aside, Ann Wedgeworth's Meg is an impregnable bastion of off-the-wall complacency, and Geraldine Page's dubious blend of ponderous flightiness and slatternly singsong works well enough for Lorraine. Though no one portrays brain damage with greater conviction and tenacity than Amanda Plummer, her Beth seems, like so many of her personations, too spooky for comfort—as if an actor in a stabbing scene were using a real rather than a rubber knife.

Rita Ryack's costumes are flawless, and Anne E. Militello's lighting properly expressionistic; Andy Stacklin's scenery, perhaps a bit too militantly minimalist, nevertheless does the job; the Red Clay Ramblers supply transitions of bouncy country music on quirky instruments not

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the least of which are their vocal cords. If only the lay of the land in *A Lie of the Mind* were a trifle more inviting, a little less defiantly private property.

THE PLEASURE I TOOK IN THE CENTRAL Park version of **The Mystery of Edwin Drood** is duplicated at the Imperial Theater, where the indoor revision proves as frisky as the alfresco original. The changes are slight, and for every loss there is a commensurate gain; the show, though hardly irreproachable, remains ingratiatingly, infectiously feckless. The Victorian music-hall atmosphere is even more persuasive in a red-plush setting, and Wilford Leach's staging and Graciela Daniele's choreography have lost none of their vaudeville verve.

Rupert Holmes's comedization as well as musicalization of Dickens's unfinished potboiler makes the most of the somewhat stale device of having the story performed by a second-rate touring company, complete with the obligatory infighting and ineptitude. The music is winningly derivative: Except for "Moonfall," which is flagrantly filched from Lensky's farewell in *Eugene Onegin,* it sounds comfortably familiar rather than culpably reminiscent. The lyrics are saucily punning or creamily melting, and the book gets better as it moves from Dickensian pastiche to independent tomfoolery; by the time the audience is (or thinks it is) helping Dickens and Holmes finish the story by voting on who is the killer and who should be the happy lovers, there is established a spirit of community, indeed complicity, between stage and auditorium such as there was in the heyday of commedia dell'arte.

Greatheartedly abetted by Bob Shaw's sets, Lindsay W. Davis's costumes, and Paul Gallo's lighting, the cast, from top to bottom, rises exhilaratingly to the occasion. George Rose is the incomparable compère among whose many talents is the one of making a scripted line sound succulently ad-libbed, Betty Buckley is equally good as an extravagantly boyish Drood and as the flamboyant prima donna who enacts him, Patti Cohenour fluctuates deliciously between Victorian vulnerability and timeless spunk as a dainty but full-throated Rosa Bud, Cleo Laine is a paragon of frumpy deviousness as an opium-den proprietress, Joe Grifasi shines as a repressed tragedian briefly kissed by limelight, the dashing and diabolical villain of Howard McGillin reconfirms that rising young actor-singer's claims to stardom tomorrow (if not sooner), and there are top-notch contributions from John Herrera, George N. Martin, and Jerome Dempsey. My particular favorite, however, continues to be Jana Schneider as a swarthily sinister Ceylonese siren, whose head, eyes, body, and limbs wiggle and waggle simulta-

> "...*Edwin Drood* is as infectiously feckless indoors as out. *Just So* is unimaginative, and *Boys of Winter* is just foulmouthed..."

neously in several directions—a sort of Dragonfly Lady.

The orchestra, under Michael Starobin, is irrepressible, and when musicians and cast join in a rousing number kidding the finale of *A Chorus Line,* it is good to contemplate that Joe Papp has another Broadway hit with which to subsidize his more daring experiments at the Public Theater.

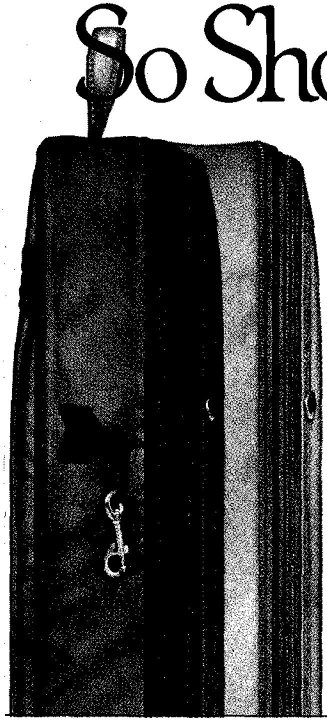
IF DICKENS HAS NOTHING TO LOSE BY the musical *Drood,* Kipling's *Just So Stories* are unjustly brutalized by the musical **Just So.** The book, by Mark St. Germain, is full of unnecessary anachronisms that sluttishly wink at the audience, and Doug Katsaros's music is tuneless save for "Arm in Arm in Harmony," which, however, has leaden lyrics by David Zippel (who does better in some other numbers) and "Camel's Blues," which has a mild, slightly mildewed charm. Mostly, though, the fault is that of Julianne Boyd, whose concept is unprepossessing and whose direction, exactly like David Storey's choreography, is unimaginative.

In the cast, only Keith Curran as Giraffe and Teresa Burrell as Camel are sufficiently flavorous to overcome the insipidity of the material; Jason Graae and Tom Robbins are passable as Man and Rhino, respectively; Tico Wells as Leopard, and especially Tina Johnson as Elephant Child, are inadequate. As the God figure, Eldest Magician, and in several other roles, André De Shields is proficient but profoundly irritating. His effete narcissism dripping with smugness very nearly vitiates his indubitable professionalism.

On a cramped stage and crimping budget, Atkin Pace's scenery is only modestly amusing; Ann Hould-Ward's costumes are a shred droller, but, again, on the penurious side. Craig Miller's lighting is run-of-the-mill. One of Mr. Zippel's lyrics runs, "Don't go berserk,/ Don't be a jerk,/ Get wise." Too bad the producers did not heed the advice.

I CANNOT IMAGINE WHY JOHN PIELmeier's trashily attitudinizing and sanctimoniously sensationalistic *Agnes of God* succeeded on stage and screen, but even those theatergoers who thrilled to pregnancy and infanticide in a nunnery should think once (twice would be asking too much of them) before espousing Pielmeier's **The Boys of Winter,** about a platoon being wiped out one by one in the Vietnam war. The play, which revels in every kind of violence and brutality, bristles with implausibilities, impossibilities, inconsistencies, and things left unworked-out. A seething caldron of nonstop foulmouthedness, unpersuasive heterosexuality, pervasive homoeroticism, and mushy sentimentalizing, it offends chiefly through a pseudopoeticism that gives the word "literary" its worst odor in many a year.

There are several outstanding performances as well as a couple of poor ones, with D. W. Moffett, Brian Tarantina, and Ving Rhames especially fine, and Matt Dillon not far behind. The semi-surreal scenery by David Mitchell (including a swirling tree out of Soutine by Tchelitchew), the brilliantly stylized lighting by Pat Collins, and the harrowing effects by Carrie Robbins (including the best bleeding stump of a leg ever) deserve a better play than this 90-minute rodomontade that, stripped of four-letter words, would last maybe 60; of literary posturing, maybe ten. ■



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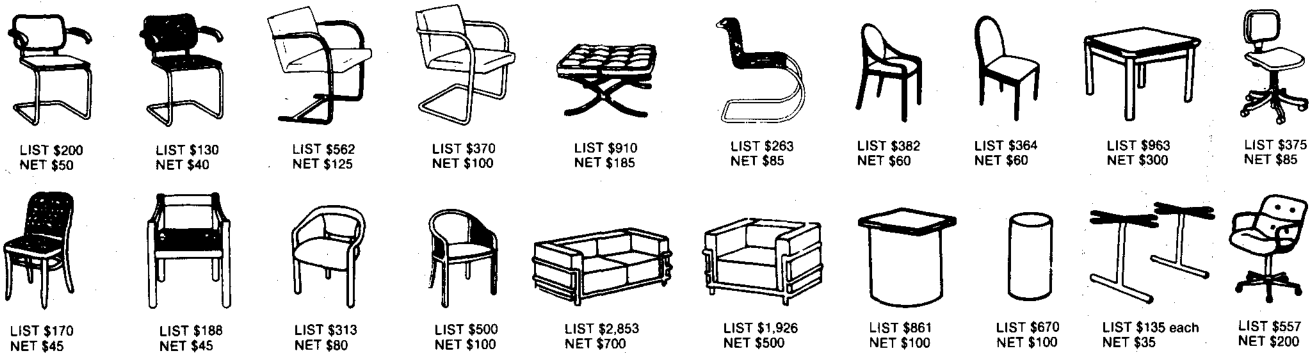
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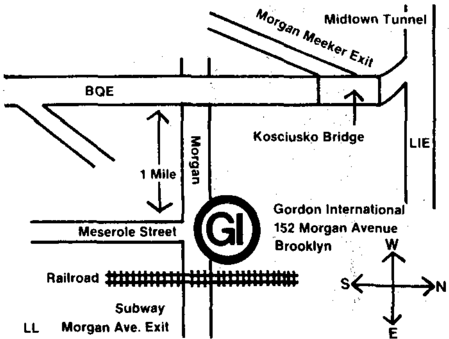
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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Dec. 11–17: *Sanctuary; Kim Phuc.* #2—*Mishima: A Life in Four Chapters.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Dec. 11: *Detour; Bluebeard* (1944); *The Strange Woman.* Dec. 12: *Wild Strawberries; The Seventh Seal.* Dec. 13: *The Most Dangerous Game; The Vampire Bat; One Frightened Night.* Dec. 14: *The Seduction of Mimi; Love and Anarchy.* Dec. 15: *Dr. Jekyll and Mr. Hyde* (1920); *Phantom of the Opera* (1925); *The Cabinet of Dr. Caligari.* Dec. 16: *Viridiana; Los Olvidados.* Dec. 17: *The Tenant; Rosemary's Baby.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Dec. 12: *Deathbed.* Beg. Dec. 13: *Guardian of Hell.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*28 Up.* #2—*Chuck Amuck: Chuck Jones' Greatest Warner Bros. Cartoons.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Mixed Blood.* #2—*Gringo.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Dec. 12: *Bring On the Night.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Dec. 11: *Sherlock Holmes and the Secret Weapon; Sherlock Holmes and the Woman in Green.* Dec. 12: *The Rules of the Game; Pépé le Moko.* Dec. 13–15: *Holiday Inn; It's a Wonderful Life.* Dec. 16: *Wild Strawberries; Shame.* Dec. 17: *How Green Was My Valley; The Corn Is Green.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Dec. 11–12: *Love and Anarchy; The Seduction of Mimi.* Dec. 13–14: *The Tin Drum; Das Boot.* Dec. 15: *Psycho; The Birds.* Dec. 16–17: *Chinatown; The Postman Always Rings Twice* (1981).

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—*Back to the Future.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*When Father Was Away on Business.* #2—*Agnes of God.* #3—*Colonel Redl.* #4—Thru Dec. 12: *King Solomon's Mines.* Beg. Dec. 13: *Dance With a Stranger.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Target.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 12: *Jagged Edge.* Opening Dec. 13: *Clue.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. Thru Dec. 10: *After Hours.* Opening Dec. 11: *The Jewel of the Nile.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Santa Claus: The Movie.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Spies Like Us.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Rocky IV.* #2—Opening Dec. 10: *A Chorus Line.* #3—*Young Sherlock Holmes.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*King Solomon's Mines.* #2—*Spies Like Us.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Young Sherlock Holmes.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1 & #2—*Rocky IV.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #2—*Commando.* #3—*Starchaser: The Legend of Orin.* #4—*Once Bitten.* #5—*To Live and Die in L.A.* #6—*Loose Screws.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *One Magic Christmas.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Back to the Future.*

36. EMBASSY 2, 3, 4—B'way nr. 47th St. 730-7262. Opening Dec. 13: *Clue.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Dec. 10: *Deathbed.* #2—Thru Dec. 10: *Krush Groove.* #1 & #2—Opening Dec. 11: *The Jewel of the Nile.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Jagged Edge.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Santa Claus: The Movie.* #2—*Death Wish 3.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *One Magic Christmas.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *White Nights.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Back to the Future.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. Thru Dec. 12: *Children of Paradise.* Beg. Dec. 13: *Rasputin.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. Thru Dec. 10: *Target.* Opening Dec. 11: *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru Dec. 12: *Sweet Dreams.* Beg. Dec. 13: *Jagged Edge.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *The Gig.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Runaway Train.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Bad Medicine.* Closed evening of Dec. 12.

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Fool for Love.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1 & #2—*Spies Like Us.*

55. BARONET—Third Ave. at 59th St. 355-1663. *White Nights.* **CORONET**—Thru Dec. 12: *Jagged Edge.* Opening Dec. 13: *Clue.* Theater closed Dec. 11.

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *When Father Was Away on Business.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Eleni.* **CINEMA II**—753-0774. *Subway.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Santa Claus: The Movie.* #2—832-2720. *Once Bitten.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Twice in a Lifetime.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Rocky IV.* #2—Opening Dec. 10: *A Chorus Line.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Temporarily closed.

65. UA EAST—First Ave. at 85th St. 249-5100. *One Magic Christmas.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Bad Medicine.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Dec. 12: *Deathbed; One Down, Two to Go.* Beg. Dec. 13: *Barbarian Queen.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Opening Dec. 10: *A Chorus Line.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*Kiss of the Spider Woman.* #3—*Dance With a Stranger.*

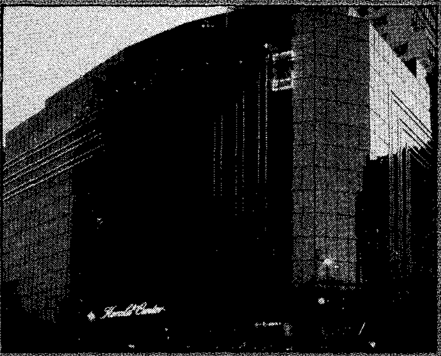
82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Dec. 20: Dickens on Film. Dec. 11–14: *A Tale of Two Cities* (1935); *Oliver Twist* (1948). Dec. 15–16: *Oliver!* Dec. 17–18: *David Copperfield; The Little Match Girl.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*Rasputin.* #2—*Sotto, Sotto.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1 & #2—*Rocky IV.* #3—*Young Sherlock Holmes.* #4—*Target.* #5—*Spies Like Us.* #6—Thru Dec. 10: *One Magic Christmas.* Opening Dec. 11: *The Jewel of the Nile.*

86. THALIA—95th St. W. of B'way. 222-3370. Dec. 11: *Macbeth* (1948); *Macbeth* (1971). Dec. 12: *Hero; Lenz.* Dec. 13: *Rebecca; Notorious.* Dec. 14: *Murder on the Orient Express; Witness for the Prosecution.* Dec. 15:



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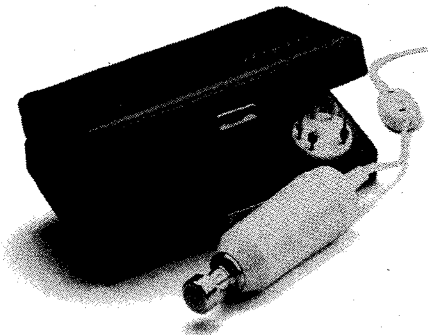

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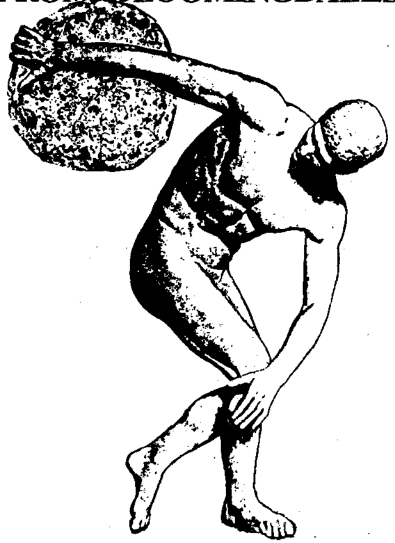

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Jazz! Jazz! Jazz! Dec. 16: *Stage Door Canteen; Look Up and Laugh!* Dec. 17: *Forty Guns; Pickup on South Street.*

87. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Fifty Years of Japanese Cinema. Dec. 10–11: *The Family Game; Muddy River.* Dec. 12: *Utamaro and His Five Women; My Love Has Been Burning.* Dec. 13–14: *Dersu Uzala; The Scandalous Adventures of Buraikan.* Dec. 15–16: *Kwaidan.* Dec. 17–18: *Equinox Flower; Sound of the Mountain.*

88. **OLYMPIA QUAD—B'way at 107th St.** 865-8128. #1—*Santa Claus: The Movie.* #2—*Agnes of God.* #3—Thru Dec. 12: *King Solomon's Mines.* Beg. Dec. 13: *Jagged Edge.* #4—Thru Dec. 12: *To Live and Die in L.A.* Beg. Dec. 13: *After Hours.*

89. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Dec. 10: *Loose Screws.* Beg. Dec. 11: *The Jewel of the Nile.* #2—*Deathbed.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Dec. 14, 10:15 a.m.–6: Native American Film Festival; filmmakers present. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Thru Dec. 14: Video in the Gallery: Fri.–Sat. 6:30–7:30: *TV Stripes on Tree Stumps,* a video installation by Buky Schwartz. Hollywood and the Novelist: Dec. 13 at 7:30: *Pride and Prejudice* (1940), and *Jane Eyre* (1944), both with screenplays by Aldous Huxley; Dec. 14 at 7:30: *Today We Live* (1933), screenplay by William Faulkner, and *To Have and Have Not* (1944), screenplay by Faulkner and Jules Furthman.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Dec. 12 at 8 (benefit; adm. $6; reservations advised): *King Blank* by Michael Oblowitz. Dec. 13 at 8: Films by Barbara Hammer: *Arequipa* (1981), *Pools* (1981), *Pond and Waterfall* (1982), *Bent Time* (1984), *Doll House* (1984), *Parisian Blinds* (1984), *Tourists* (1985), and a new, untitled film; Hammer present. Dec. 14 at 8: Films Filming Films: *Tom, Tom the Piper's Son* (1969) by Ken Jacobs. Dec. 15 at 8: New Filmmakers Showcase, with filmmakers present: *Nosejob* by Joe Terlizzi, *Corpsmen* by John Gallagher, *Entree* by Vangelis Kalambakas, *Departures* by Ardath Grant, and *The Pit* by Gianluigi Di Re.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Adm. $3.50. Dec. 13 at 7 & 9:30: *And the Ship Sails On* (Italy, 1983) by Federico Fellini. This Man's America: Robert Altman at the Movies: Dec. 15 at 11:30 a.m. (tickets sold for series in advance; call for availability): *Nashville* (1973) by Altman, with a discussion led by Mark Urman.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Dec. 11 at 1, 3:15, 6 & 8:30: *Le Coup de grâce* (France, 1976) by Volker Schlöndorff.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. Endangered Documentary and Other Species. Dec. 13 at 7: Maxi Cohen: A Retrospective: *The Edge of Life, My Bubi, My Zada,* and other films by Cohen; Cohen present.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 5, 1986: Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature: *Elephant Games* (1985) and *Flying Morning Glory (on Fire)* (1985) by Skip Blumberg.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Tora-san Returns: Dec. 13 at 7:30: *Tora-san, the Expert* (Japan, 1982) by Yoji Yamada, with Torajiro Kuruma. Dec. 15 at 12 & 3:30: *Kukai* (Japan, 1984) by Junya Sato.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting: Dec. 15 at 12:30, 1:30 & 2:30: *Operation Moses—Ethiopian Jews* (1985). Adm. $5: Jewish Communities of India on Film: Dec. 15 at 4: *About the Jews of Cochin* (1976), and *Shanwar Telis or Bene Israel of India* (1978); discussion follows.

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Dec. 15 at 1: *The Gold Rush* (1925) by and with Charles Chaplin.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $3. Films for Children. Dec. 14 at 2:30: *Huckleberry Finn* (1939) by Richard Thorpe, with Mickey Rooney.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Anthology Video: artists present: Dec. 12 at 8: *Sky Captain* by Mary Neema Barnette, and *Reggie's World of Soul* by Reginald Hudlin. Personal Cinema Series: filmmakers present: Dec. 13 at 8: Members Group Program; Dec. 14 at 8: Films by Sharon Couzin: *Deutschland Spiegel* (1980), *Salve* (1981), *Pauline* (1985), and *Gradiva.*

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Dec. 16–Jan. 24, 1986: *I Remember Mama;* seminars (with director and stars; adm. $5; members $4): Dec. 17 at 5:30, Dec. 18 at 12:30. Thru Jan. 30, 1986: Jazz on Television; Dec. 11–14 at 12:15 & 2:30: Jazz on Foreign Television. Seminars with Walter Cronkite (adm. $7; members $5): Dec. 11–12 at 5:30, Dec. 13 at 12:15.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Noble Education Center:** Avant-Garde of the Twenties: compilation of short films shown continuously. **Titus Theater 1:** Dec. 12 at 2:30 & 6: A History of Camera Movement: *Lady of the Pavements* (1929) by D. W. Griffith. Continuing Dec. 13: Film-Utsav India. Dec. 13 at 2:30: *In Search of Famine* (India, 1981) by Mrinal Sen; at 6: *The Outsiders* (India, 1977) by Mrinal Sen. Dec. 14 at 12:30: Warner Bros. Cartoons Golden Jubilee: Musical Notes; at 2: *Mister Shome* (India, 1969) by Mrinal Sen; at 5: *The Case Is Closed* (India, 1982) by Mrinal Sen. Dec. 15 at 12:30: (See Dec. 14 at 12:30); at 2: (See Dec. 14 at 5); at 5: (See Dec. 13 at 2:30). Dec. 16–17: In Memoriam. Dec. 16 at 2:30: *Beggars of Life* (1928) by William Wellman, with Louise Brooks; at 6: *Manslaughter* (1922) by Cecil B. DeMille. Dec. 17 at 2:30: (See Dec. 16 at 6); at 6: (See Dec. 16 at 2:30). **Titus Theater 2:** Dec. 13 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *The Garden of Eden* (1984) by Lawrence R. Hott and Roger Sherman, and *Hopi: Songs of the Fourth World* (1984) by Pat Ferrero. Continuing Dec. 13: Recent Films From West Germany. Dec. 13 at 3: *Tränen in Florenz* (West Germany, 1984) by Marianne Klara Schäfer; at 6: *Die Kümmeltürkin Geht* (West Germany, 1985) by Jeanine Meerapfel. Dec. 14 at 3: *Grünstein—Variante* (West Germany, 1984) by Bernhard Wicki; 5:30: *Wodzeck* (West Germany, 1984) by Oliver Herbrich. Dec. 15, 2:30–7: *China—Die Künste, Der Alltag* (West Germany, 1985) by Ulrike Ottinger. Dec. 16 at 3: *Die Basis der Make-up* (West Germany, 1985) by Heinz Emigholz; 6:30: Cineprobe: Films by Henry Hills, with Hills present: *Porter Springs 3* (1977), *North Beach* (1978), *North Beach 2* (1979), *Radio Adios* (1982), *Kino Da!* (1981), and *Money* (1984). Dec. 17 at 3 & 6:30: Films From the Archives: *Ana-Ta-Han* (Japan, 1953) by Josef von Sternberg.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Dec. 11 at 8: *Throne of Blood* (Japan, 1957) by Akira Kurosawa. Dec. 12 at 7:30 (double feature): *Homage to Chagall* (Canada, 1977) by Harry Rasky, and (at 9:15) *The Horse's Mouth* (Great Britain, 1958) by Ronald Neame, with Alec Guinness. Dec. 13 at 8 & 10: *Days of Heaven* (1978) by Terrence Malick, with Sam Shepard and Richard Gere. Dec. 14 at 8, Dec. 15 at 2:30 & 7: *Gone With the Wind* (1939) by Victor Fleming, with Vivien Leigh and Clark Gable. Dec. 16 at 8: *The Bostonians* (1984) by James Ivory, with Vanessa Redgrave and Christopher Reeve. Dec. 17 at 7:30 (double feature): *Stromboli* (Italy, 1949) by Roberto Rossellini, with Ingrid Bergman, and *Terminal Station* (Italy/U.S., 1954) by Vittorio De Sica, with Jennifer Jones and Montgomery Clift.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 12 at 12 noon: Viewpoint: Religious Experiences: *The Mood of Zen* (1967), *Enough to Share: A Portrait of Doinonia Farm* (1982) by Gayla Jamison, and *Merton* (1984) by Paul Wilkes. Dec. 17 at 12 noon: *Lord Jim* (1965) by Richard Brooks, with Peter O'Toole; 2:30: Collector's Choice: *Cantico* (1982) by James Herbert, *The Road to Santiago: France,* and *The Road to Santiago: Spain* (1968) by Mary Kirby and Catherine Blue.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Dec. 12, Tue.–Thu. at 7 & 9:30: *Flowing* (Japan, 1956) by Mikio Naruse. Dec. 13–26: Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Only Emptiness Remains* (Argentina/Spain, 1984) by Rodolfo Kuhn. Public Service (free): Fri.–Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Directed By: Ray, Gance, Griffith, and Ford. Dec. 14 at 2: *Abel Gance: Charm of Dynamite* (1968) by Kevin Brownlow.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Dec. 15 at 8: The Working Class: *The Grapes of Wrath* (1940) by John Ford, with Henry Fonda, and "The Boomerang," Chapter 5 of *Flash Gordon's Trip to Mars.*

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Dec. 16 at 2 & 8: *King of Kings* (1927) by Cecil B. DeMille; live organ accompaniment.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Thru Dec. 15: Film sculptures by Deborah Whitman.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $7; series tickets available. A Lens on Israel: Society Through Its Cinema. Dec. 15 at 8: *Beyond the Walls* (Israel, 1984) by Uri Barabash; discussion follows.

BRONX

100. **ALLERTON—Allerton Ave. nr. Cruger Ave.** 547-2444. #1—*Spies Like Us.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 10: *Back to the Future.* Beg. Dec. 11: *The Jewel of the Nile.*

101. **BAINBRIDGE—286 E. 204th St., nr. Webster Ave.** 655-1070. #1—Thru Dec. 12: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 13: *King Solomon's Mines.* #2—Beg. Dec. 13: *Target.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Santa Claus: The Movie.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Young Sherlock Holmes.* #2—Thru Dec. 10: *Once Bitten.* Beg. Dec. 11: *The Jewel of the Nile.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Rocky IV.* #2—*White Nights.*

105. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Dec. 12: *Deathbed; Teen Wolf.* Beg. Dec. 13: *Guardian of Hell.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Santa Claus: The Movie.* #2—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #3—*Spies Like Us.* #4—*White Nights.*

107. **KENT—E. 167th St. nr. Grand Concourse.** 367-1288. Thru Dec. 12: *Deathbed; Teen Wolf.* Beg. Dec. 13: *Guardian of Hell.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan Ave.** 828-3322. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.*

109. **LOEWS PARADISE—E. 188th St. at Grand Concourse.** 367-1288. #1—*Young Sherlock Holmes.* #2—*Rocky IV.* #3—*Rocky IV.* #4—*A Nightmare on Elm Street, Part 2.*

110. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*Back to the Future.* #4—*A Nightmare on Elm Street, Part 2.*

111. **RIVERDALE—Riverdale Ave. at 259th St.** 884-9514. Thru Dec. 12: *The Gods Must Be Crazy.*

112. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*One Magic Christmas.* #2—*White Nights.* #3—Kung fu films. #4—*Krush Groove.*

113. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—*Spies Like Us.* #2—Thru Dec. 10: *Spies Like Us.* Beg. Dec. 11: *The Jewel of the Nile.* #3—Thru Dec. 10: *Santa Claus: The Movie.* Beg. Dec. 11: *The Jewel of the Nile.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*One Magic Christmas.* #2—*Santa Claus: The Movie.* #3—*A Nightmare on Elm Street, Part 2.* #4—*Rocky IV.* #5—*Death Wish 3; Rainbow Brite and the Star Stealer.* #6—*King Solomon's*

Mines. #7—*Spies Like Us.* #8—*Krush Groove.* #9—*White Nights.* #10—*Young Sherlock Holmes.* #11—*Commando.* #12—*Once Bitten.*

BROOKLYN

AREA CODE 718

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*Spies Like Us.* #4—*White Nights.* #5—*Santa Claus: The Movie.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Dec. 12: *One Magic Christmas.* Beg. Dec. 13: *Clue.* #2—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*Back to the Future.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.* #3—Thru Dec. 10: *Death Wish 3.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*White Nights.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Spies Like Us.* #2—*Rocky IV.* #3—*Young Sherlock Holmes.* #4—*White Nights.* #5—*Santa Claus: The Movie.* #6—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Dec. 12: *Jagged Edge.* #2—Thru Dec. 12: *Back to the Future.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Rocky IV.* #2—*One Magic Christmas.* #3—Thru Dec. 10: *Back to the Future.* Beg. Dec. 11: *The Jewel of the Nile.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*White Nights.* #2—Thru Dec. 12: *The Gods Must Be Crazy.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Spies Like Us.* #2—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Rocky IV.* #2—*Krush Groove.* #3—*Young Sherlock Holmes.* #4—*A Nightmare on Elm Street, Part 2.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Spies Like Us.* #2—*Rocky IV.* #3—Thru Dec. 10: *Krush Groove.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Loose Screws; Deathbed.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Young Sherlock Holmes.* #2—*King Solomon's Mines.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Target.* #2—*Bad Medicine.* #3—*Santa Claus: The Movie.* #4—*Rocky IV.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Dec. 12: *Target; Police Academy 2.* Beg. Dec. 13: *Once Bitten.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Dec. 12: *Fever Pitch.* Beg. Dec. 13: *Once Bitten.* #2—Thru Dec. 12: *Agnes of God.* Beg. Dec. 13: *Target.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Dec. 12: *King Solomon's Mines; Deathbed.* Beg. Dec. 13: *Clue.* #2—*White Nights.* #3—Thru Dec. 10: *Loose Screws.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Spies Like Us.* #5—*One Magic Christmas.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*White Nights.* #2—Program unavailable.

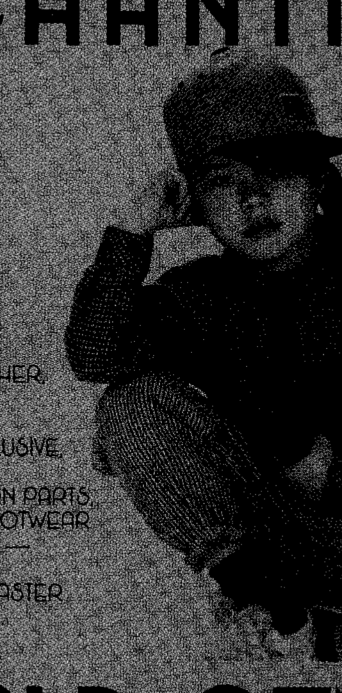
219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Spies Like Us.* #2—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.* #3—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Rocky IV.* #5—*Santa Claus: The Movie.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Dec. 12: *Deathbed; Invasion of the Flesh Hunters.* #2—Program unavailable.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Dec. 10: *Agnes of God.*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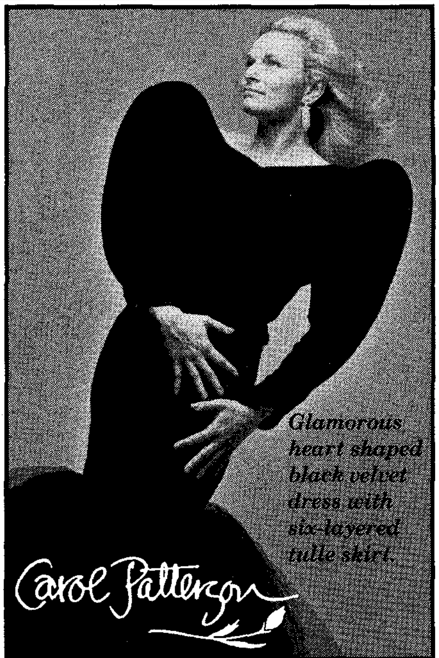
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Beg. Dec. 11: *The Jewel of the Nile.* #2—*Santa Claus: The Movie.* #3—Closed. #4—*Spies Like Us.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*Spies Like Us.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Santa Claus: The Movie.* #2—*White Nights.* #3—Thru Dec. 10: *White Nights.* Beg. Dec. 11: *The Jewel of the Nile.* #4—Thru Dec. 10: *Agnes of God.* Beg. Dec. 11: *The Jewel of the Nile.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—Thru Dec. 12: *King Solomon's Mines.* Beg. Dec. 13: *Clue.* #2—Thru Dec. 10: *Bad Medicine.* Beg. Dec. 11: *The Jewel of the Nile.* #3—Thru Dec. 10: *Loose Screws.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*One Magic Christmas.* #5—*Back to the Future.* #6—*Once Bitten.* #7—*Commando.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Rocky IV.* #2—*King Solomon's Mines.* #3—*Target.* #4—*A Nightmare on Elm Street, Part 2.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*White Nights.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Santa Claus: The Movie.* #2—Thru Dec. 10: *Deathbed.* Beg. Dec. 11: *The Jewel of the Nile.* #3—*Spies Like Us.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.* #2—*Jagged Edge.* #3—Thru Dec. 12: *One Magic Christmas.* Beg. Dec. 13: *Clue.* #4—*King Solomon's Mines.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*White Nights.* #2—*Jagged Edge.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Agnes of God.* #2—*Back to the Future.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*White Nights.* #2—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.* #3—Thru Dec. 12: *King Solomon's Mines.* Beg. Dec. 13: *Clue.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Jagged Edge.* #2—*One Magic Christmas.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Back to the Future.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.* #3—Thru Dec. 10: *Once Bitten.* Beg. Dec. 11: *The Jewel of the Nile.* #4—Thru Dec. 10: *Target.* Beg. Dec. 11: *The Jewel of the Nile.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Dec. 12: *Jagged Edge.* Beg. Dec. 13: *Clue.* #2—*White Nights.* #3—*When Father Was Away on Business.* #4—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #5—*One Magic Christmas.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Young Sherlock Holmes.* #2—*Santa Claus: The Movie.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—Thru Dec. 12: *Deathbed.* Beg. Dec. 13: *Clue.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Santa Claus: The Movie.* #2—*King Solomon's Mines.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.* #2—*Spies Like Us.* #3—Thru Dec. 10: *Back to the Future.* Beg. Dec. 11: *The Jewel of the Nile.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Dec. 12: *Kiss of the Spider Woman; Goodbye New York.* Beg. Dec. 13: *Target.* #2—Thru Dec. 12: *After Hours; Pee-wee's Big Adventure.* Beg. Dec. 13: *Bad Medicine.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—*Spies Like Us.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. *A Nightmare on Elm Street, Part 2; Alone in the Dark.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*A Nightmare on Elm Street, Part 2.* #2—*Krush Groove.* #3—*Fever Pitch.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Dec. 12: *Agnes of God.* #2—Thru Dec. 12: *Target.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Rocky IV.* #2—*King Solomon's Mines.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Young Sherlock Holmes.* #2—Thru Dec. 10: *Once Bitten.* Beg. Dec. 11: *The Jewel of the Nile.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Santa Claus: The Movie.* #2—Thru Dec. 12: *Jagged Edge.* Beg. Dec. 13: *Clue.*

401. NEW DORP—HYLAN—351-6601. #1—*White Nights.* #2—*Young Sherlock Holmes.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—*Spies Like Us.* #2—*Santa Claus: The Movie.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*One Magic Christmas.* #2—*Loose Screws; Deathbed.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Spies Like Us.* #2—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*White Nights.* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. *Santa Claus: The Movie.*

502. BELLEROSE—RKO—775-1351. Dec. 11–17: *Fright Night.*

503. BELLMORE—THE MOVIES—783-7200. Thru Dec. 12: *Dance With a Stranger.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*King Solomon's Mines.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Spies Like Us.* #2—*White Nights.* #3—Thru Dec. 10: *One Magic Christmas.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Jagged Edge.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 10: *Back to the Future.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Rainbow Brite and the Star Stealer.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Dec. 10: *Kiss of the Spider Woman.* Beg. Dec. 11: *The Jewel of the Nile.* #2—*Young Sherlock Holmes.* #3—*Spies Like Us.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Spies Like Us.* #2—*Target.* #3—*Santa Claus: The Movie.*

511. HEWLETT—RKO—791-6768. Dec. 11–17: *Fright Night.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—*Young Sherlock Holmes.* #4—*Rocky IV.* #5—*To Live and Die in L.A.* #6—*Jagged Edge.*

514. LAWRENCE—RKO—371-0203. #1—*Young Sherlock Holmes.* #2—Thru Dec. 12: *Jagged Edge.* Beg. Dec. 13: *Clue.* #3—*White Nights.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Dec. 12: *Pee-wee's Big Adventure; Better Off Dead.* Beg. Dec. 13: *Target.* #2—Thru Dec. 12: *After Hours; Compromising Positions.* Beg. Dec. 13: *Bad Medicine.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1 & #2—*Rocky IV.* #3—*Santa Claus: The Movie.* #4—*Young Sherlock Holmes.* #5—Thru Dec. 12: *A Nightmare on Elm Street, Part 2.* #6—Beg. Dec. 10: *A Chorus Line.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Dec. 12: *Agnes of God; The Dark Crystal.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*One Magic Christmas.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #4—Thru Dec. 10: *Bad Medicine.* Beg. Dec. 11: *The Jewel of the Nile.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—*Target.* #2—Thru Dec. 12: *After Hours; Pee-wee's Big Adventure.* Beg. Dec. 13: *Bad Medicine.*

521. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—Thru Dec. 12: *One Magic Christmas.* Beg. Dec. 13: *Clue.* #3—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

522. MANHASSET—RKO CINEMA—627-1300. *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *Rocky IV.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Young Sherlock Holmes.* #2—*Santa Claus: The Movie.* #3—*White Nights.* #4—*Spies Like Us.* #5—*Jagged Edge.* #6—*Back to the Future.* #7—*One Magic Christmas.* #8—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #9—Thru Dec. 10: *Loose Screws.* Beg. Dec. 11: *The Jewel of the Nile.*

525. MERRICK—TWIN—546-1270. #1—*Rocky IV.* #2—*King Solomon's Mines.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Jagged Edge.* #2—Thru Dec. 12: *The Gods Must Be Crazy.* Beg. Dec. 13: *Clue.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Dec. 12: *Agnes of God.* #2—Thru Dec. 12: *Target.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Dec. 12: *Target.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*The Gods Must Be Crazy.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Loose Screws.* #2—Thru Dec. 12: *King Solomon's Mines; Deathbed.* Beg. Dec. 13: *Clue.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Spies Like Us.* #2—*Agnes of God.* #3—Thru Dec. 10: *Loose Screws.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Back to the Future.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Spies Like Us.* #2—*Loose Screws; Deathbed.*

535. ROSLYN—ROSLYN—621-8488. #1—*Rocky IV.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—*Spies Like Us.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 10: *Target.* Beg. Dec. 11: *The Jewel of the Nile.*

537. SYOSSET—UA CINEMA 150—364-0700. *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Commando.* #2—Thru Dec. 10: *Bad Medicine.* Beg. Dec. 11: *The Jewel of the Nile.* #3—*Santa Claus: The Movie.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* #2—*Back to the Future.* #3—*Spies Like Us.* #4—*A Nightmare on Elm Street, Part 2.* #5—*White Nights.* #6—*King Solomon's Mines.* #7—*Krush Groove.* #8—*Young Sherlock Holmes.* #9—*One Magic Christmas.* #10—*Death Wish 3.* #11—*Jagged Edge.* #12—*Rocky IV.* #13—Beg. Dec. 10: *A Chorus Line.*

540. WANTAGH—RKO—781-6969. *Deathbed.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Dec. 12: *Loose Screws.* Thru Dec. 12: *Guardian of Hell.* #2—*Spies Like Us.* #3—*White Nights.*

542. WESTBURY—WESTBURY—333-1911. Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Santa Claus: The Movie.* #2—*King Solomon's Mines.* #3—*Loose Screws.*

601. BABYLON—RKO—669-0700. #1—*One Magic Christmas.* #2—*White Nights.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Young Sherlock Holmes.* #3—Thru Dec. 12: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 13: *Clue.*

603. BAY SHORE—CINEMA—665-1722. Thru Dec. 10: *Bad Medicine.* Beg. Dec. 11: *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Rocky IV.* #2—*Spies Like Us.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Jagged Edge; Rainbow Brite and the Star Stealer.* #2—*One Magic Christmas.* #3—*Agnes of God.* #4—*To Live and Die in L.A.* #5—*Santa Claus: The Movie.* #6—*King Solomon's Mines.* #7—*Rocky IV.* #8—*White Nights.* #9—*Commando.* #10—*Young Sherlock Holmes.* #11—*Spies Like Us.* #12—Beg. Dec. 10: *A Chorus Line.*

609. COMMACK—MULTIPLEX—462-6953. #1—*A Nightmare on Elm Street, Part 2.* #2—*One Magic Christmas.* #3—*Young Sherlock Holmes.* #4—*Santa Claus: The Movie.* #5—*Spies Like Us.* #6—*King Solomon's Mines.* #7—*White Nights.* #8—*Rocky IV.* #9—*Death Wish 3; Rainbow Brite and the Star Stealer.* #10—*Target.* #11—Beg. Dec. 10: *A Chorus Line.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Loose Screws.*

611. CORAM—PINE—698-6442. #1—*White Nights.* #2—*Santa Claus: The Movie.* #3—*Rocky IV.* #4—Thru Dec. 10: *Jagged Edge.* Beg. Dec. 11: *The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Spies Like Us.* #2—*Rocky IV.* #3—*White Nights.* #4—*Young Sherlock Holmes.* #5—*One Magic Christmas.* #6—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #7—*Rainbow Brite and the Star Stealer.* #8—*Santa Claus: The Movie.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Spies Like Us.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 12: *Target.* Beg. Dec. 13: *Clue.* #4—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #5—*Loose Screws.*

614. ELWOOD—ELWOOD—499-7800. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Loose Screws.* #2—Thru Dec. 12: *Bad Medicine.* Beg. Dec. 13: *Clue.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.* #3—*White Nights.* #4—Thru Dec. 12: *One Magic Christmas.* Beg. Dec. 13: *Clue.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—*Santa Claus: The Movie.* #2—*White Nights.* #3—*King Solomon's Mines.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Dec. 10: *Bad Medicine.* Beg. Dec. 11: *The Jewel of the Nile.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Dec. 12: *To Live and Die in L.A.* Beg. Dec. 13: *Bad Medicine.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Rocky IV.* #2—*Spies Like Us.* #3—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*Santa Claus: The Movie.* #5—Thru Dec. 12: *Deathbed.* Beg. Dec. 13: *Clue.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Dec. 12: *To Live and Die in L.A.* Beg. Dec. 13: *Bad Medicine.*

628. OAKDALE—OAKDALE—589-8118. Thru Dec. 12: *Target.* Beg. Dec. 13 (tent.): *King Solomon's Mines.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Spies Like Us.* #2—*Rocky IV.* #3—*One Magic Christmas.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*White Nights.* #2—*Deathbed.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Dec. 10: *Back to the Future.* Beg. Dec. 11: *The Jewel of the Nile.* **OUTDOOR**—*King Solomon's Mines; Death Wish 3.*

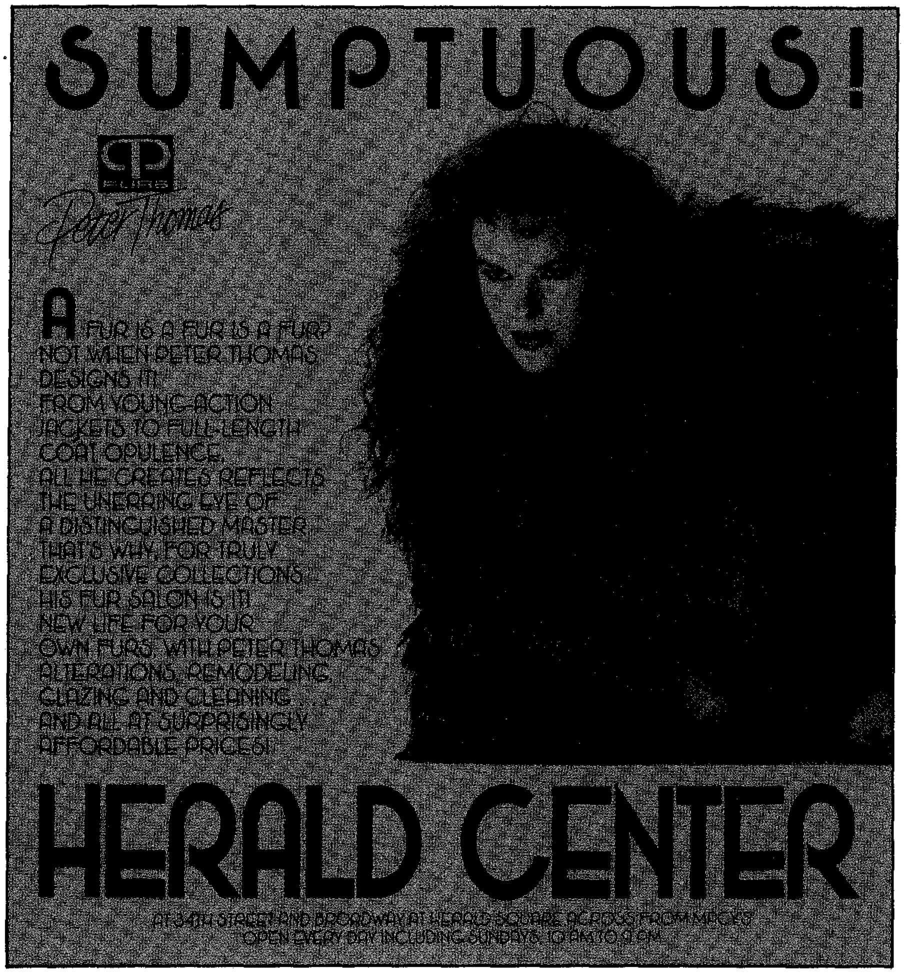
32. PATCHOGUE—SUNWAVE—475-7766. #1—*Young Sherlock Holmes.* #2—*Santa Claus: The Movie.*

33. PORT JEFFERSON—MINI EAST—928-6555. *Spies Like Us.* **WEST**—Thru Dec. 12: *King Solomon's Mines.*

34. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Dec. 11–17: *Fright Night.*

36. SAG HARBOR—SAG HARBOR—725-0010. Thru Dec. 12: *My Other Husband.* Beg. Dec. 13: *When Father Was Away on Business.*

37. SAYVILLE—SAYVILLE—589-0232. #1—*Rocky IV.* #2—*White Nights.* #3—Thru Dec. 12: *Deathbed.* Beg. Dec. 13: *Clue.*



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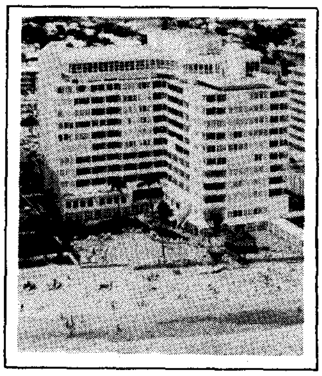

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639. SHIRLEY—TWIN—281-4466. #1—Thru Dec. 12: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 13 (tent.): *King Solomon's Mines.* #2—Thru Dec. 12: *Target.*

640. SMITHTOWN—SMITHTOWN—265-1551. *White Nights.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*White Nights.*

642. STONY BROOK—LOEWS—751-2300. #1 & #2—*Rocky IV.* #3—*Young Sherlock Holmes.*

643. WEST ISLIP—TWIN—669-2626. #1—*Jagged Edge.* #2—Thru Dec. 12: *Agnes of God.* Beg. Dec. 13: *Target.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Young Sherlock Holmes.* #2—*White Nights.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Jagged Edge.* #2—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Young Sherlock Holmes.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru Dec. 12: *White Nights.* Beg. Dec. 13: *Clue.* #2—*White Nights.* #3—*Santa Claus: The Movie.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Santa Claus: The Movie.* #2—*White Nights.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—Thru Dec. 12: *Back to the Future.* Beg. Dec. 13: *Clue.* #4—Thru Dec. 10: *Jagged Edge.* Beg. Dec. 11: *The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *White Nights.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.* #3—Thru Dec. 10: *One Magic Christmas.* Beg. Dec. 11: *The Jewel of the Nile.* #4—Thru Dec. 10: *Jagged Edge.* Beg. Dec. 11: *The Jewel of the Nile.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*White Nights.* #2—*Spies Like Us.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Dec. 12: *Agnes of God.* Beg. Dec. 13: *Jagged Edge.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Dec. 12: *Deathbed.* Beg. Dec. 13: *Clue.* #2—*Santa Claus: The Movie.* #3—*White Nights.* #4—*Loose Screws.* #5—*Krush Groove.* #6—*Spies Like Us.* #7—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

711. NEW ROCHELLE—TOWN—632-4000. *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—Thru Dec. 12: *The Gods Must Be Crazy.* #2—*Spies Like Us.* #3—Thru Dec. 12: *Jagged Edge.*

713. PEEKSKILL—BEACH—737-6262. #1—Thru Dec. 10: *Agnes of God.* Beg. Dec. 11: *The Jewel of the Nile.* #2—*Rocky IV.* #3—*White Nights.* #4—*Santa Claus: The Movie.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Back to the Future.* #2—*One Magic Christmas.* #3—*Young Sherlock Holmes.* #4—*Spies Like Us.*

715. PELHAM—PICTURE HOUSE—738-3160. *Back to the Future.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

717. RYE—RYE RIDGE—939-8177. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

718. SCARSDALE—FINE ARTS—723-6699. Beg. Dec. 10: *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Thru Dec. 12: *Agnes of God.* Beg. Dec. 13: *Jagged Edge.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*One Magic Christmas.* #2—*Loose Screws; Rainbow Brite and the Star Stealer.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*One Magic Christmas.* #2—*Rocky IV.* #3—*To Live and Die in L.A.* #4—*Target.*

723. YONKERS—MOVIELAND—793-0002. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.* #3—*King Solomon's Mines.* #4—Thru Dec. 10: *Bad Medicine.* Beg. Dec. 11: *The Jewel of the Nile.*

724. YONKERS—PARK HILL—969-4477. #1—*King Solomon's Mines.* #2—*Commando.* #3—*Santa Claus: The Movie.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Thru Dec. 10: *One Magic Christmas.* Beg. Dec. 11: *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*Santa Claus: The Movie.* #2—*Deathbed; Loose Screws.* #3—Beg. Dec. 10: *A Chorus Line.* #4—*White Nights.* #5—*Rocky IV.*

755. NEW CITY—TOWN—634-5100. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Spies Like Us.* #2—Thru Dec. 10: *Jagged Edge.* Beg. Dec. 11: *The Jewel of the Nile.*

757. NYACK—CINEMA EAST—358-6631. *The Gods Must Be Crazy.*

759. PEARL RIVER—CENTRAL—735-2530. *Rocky IV.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Young Sherlock Holmes.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*White Nights.* #2—*Deathbed.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Dec. 12: *Bad Medicine.* Beg. Dec. 13: *Back to the Future.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Dec. 12: *Back to the Future.* Beg. Dec. 13: *Clue.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Santa Claus: The Movie.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*Jagged Edge.*

801. DANBURY—CINE—743-2200. #1—*White Nights.* #2—*Spies Like Us.* #3—*One Magic Christmas.*

802. DANBURY—CINEMA—748-2923. #1—*Rocky IV.* #2—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

803. DANBURY—PALACE—748-7496. #1—*Young Sherlock Holmes.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 12: *Deathbed.* Beg. Dec. 13: *Clue.*

804. DARIEN—PLAYHOUSE—655-0100. *Jagged Edge.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*One Magic Christmas.* #2—*Jagged Edge; Rainbow Brite and the Star Stealer.*

806. FAIRFIELD—COUNTY—334-1411. *King Solomon's Mines.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—Beg. Dec. 10: *A Chorus Line.*

808. GREENWICH—PLAZA—869-4030. #1—*White Nights.* #2—*When Father Was Away on Business.* #3—Thru Dec. 12: *Colonel Redl.* Beg. Dec. 13: *Clue.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Target.*

810. NORWALK—CINEMA—838-4504. #1—Thru Dec. 12: *Jagged Edge; Rainbow Brite and the Star Stealer.* Beg. Dec. 13 (tent.): *Clue.* #2—*Spies Like Us.*

811. NORWALK—NORWALK—866-9202. *Back to the Future.*

812. SOUTH NORWALK—SONO—866-9202. Dec. 7–11: *My New Partner.* Dec. 12–14: *A Private Function.* Dec. 14–15: *Eureka.*

813. SPRINGDALE—STATE—325-0250. Thru Dec. 12: *The Gods Must Be Crazy.* Beg. Dec. 13: *Kiss of the Spider Woman.*

814. STAMFORD—AVON—324-9205. #1—*Young Sherlock Holmes.* #2—Thru Dec. 12: *Deathbed.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—*One Magic Christmas.* #3—*Spies Like Us.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Dec. 12: *Kiss of the Spider Woman.* #2—Thru Dec. 12: *A Nightmare on Elm Street, Part 2.* #3—Thru Dec. 12: *Agnes of God.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Santa Claus: The Movie.* #2—Thru Dec. 10: *King Solomon's Mines.* Beg. Dec. 11: *The Jewel of the Nile.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rocky IV.* #2—*White Nights.* #3—*Spies Like Us.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Target.* #2—*White Nights.* #3—227-9619. *Rocky IV.* #4—226-6666. *Bad Medicine.*

820. WESTPORT—POST—227-0500. *Young Sherlock Holmes.*

821. WILTON—CINEMA—762-5678. *One Magic Christmas.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Spies Like Us.* #2—*White Nights.* #3—Thru Dec. 12: *King Solomon's Mines.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Agnes of God.* #2—*Back to the Future.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Young Sherlock Holmes.* #2—*Rocky IV.* #3—Thru Dec. 12: *Krush Groove.*

903. JERSEY CITY—STATE—653-5200. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.* #3—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Guardian of Hell.* #4—Thru Dec. 10: *King Solomon's Mines; Death Wish 3.* Beg. Dec. 11: *The Jewel of the Nile.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*King Solomon's Mines.* #2—*Spies Like Us.* #3—*Bad Medicine.* #4—*Young Sherlock Holmes.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2 & #3—*Rocky IV.* #4—Thru Dec. 10: *Target.* Beg. Dec. 11: *The Jewel of the Nile.* #5—Beg. Dec. 10: *A Chorus Line.* #6—*Back to the Future.*

906. UNION CITY—SUMMIT—865-4120. Program unavailable.

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Dec. 12: *Target.* Beg. Dec. 13: *King Solomon's Mines.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *White Nights.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.*

912. CEDAR GROVE—CINEMA 23—239-1462. Beg. Dec. 11: *The Jewel of the Nile.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Krush Groove; Deathbed.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Dec. 12: *Krush Groove; Purple Rain.* Beg. Dec. 13: *Barbarian Queen.* #2—Thru Dec. 12: *Deathbed; Re-animator.* Beg. Dec. 13: *Guardian of Hell; Ghoulies.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *White Nights.*

917. MILLBURN—RKO—376-0800. #1 & #2—*Rocky IV.*

918. MONTCLAIR—CLARIDGE—746-5564. #1 & #2—*Rocky IV.* #3—*One Magic Christmas.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Back to the Future.* #2—*Krush Groove.* #3—*King Solomon's Mines.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—Program unavailable.

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Santa Claus: The Movie.* #2 & #3—*White Nights.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Dec. 10: *Target.* Beg. Dec. 11: *The Jewel of the Nile.* #2—*Spies Like Us.* #3—*Young Sherlock Holmes.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888 Thru Dec. 12: *Commando.*

931. CRANFORD—RKO—276-9120. #1—*Agnes of God* #2—*Rocky IV.*

932. ELIZABETH—ELMORA—352-3483. *Back to th Future.*

933. LINDEN—TWIN—925-9787. #1—*Santa Claus: Th Movie.* #2—*Jagged Edge.*

934. ROSELLE PARK—PARK—245-0358. *The Gods Mus Be Crazy.*

935. SUMMIT—STRAND—273-3900. Thru Dec. 10: *Colonel Redl.* Beg. Dec. 11 (tent.): *The Jewel of the Nile.*

936. UNION—FIVE POINTS—964-3466. #1—*Spies Like Us.* #2—*One Magic Christmas.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru Dec. 12: *When Father Was Away on Business.* Beg. Dec. 13 (tent.): *Clue.*

938. UNION—RKO—686-4373. #1—*White Nights.* #2—*Young Sherlock Holmes.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Dec. 10: *Jagged Edge.* Beg. Dec. 11: *The Jewel of the Nile.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 10: *Back to the Future.* Beg. Dec. 11: *The Jewel of the Nile.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Dec. 12: *Loose Screws.* Beg. Dec. 13: *Clue.* #2—Thru Dec. 12: *Target.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. #1—Thru Dec. 12: *Loose Screws.* #2—Thru Dec. 12: *Target.*

951. CLOSTER—CLOSTER—768-8800. *Young Sherlock Holmes.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—Thru Dec. 10: *To Live and Die in L.A.* Beg. Dec. 11: *The Jewel of the Nile.* #2—*Rocky IV.* #3—*Loose Screws.* #4—*King Solomon's Mines.*

953. EMERSON—TOWN—261-1000. *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Dec. 12: *Back to the Future.* Beg. Dec. 13: *Guardian of Hell.* #2—*Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—*Young Sherlock Holmes.* #2—*Back to the Future.*

956. FORT LEE—LINWOOD—944-6900. #1—*Santa Claus: The Movie.* #2—*Spies Like Us.*

957. FORT LEE—SHARON—224-0202. *White Nights.*

958. OAKLAND—TWIN—337-4478. #1—*Spies Like Us.* #2—*White Nights.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Dec. 12: *Target.* #2—Thru Dec. 12: *Death Wish 3.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Dec. 12: *Krush Groove; Mad Max Beyond Thunderdome.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *One Magic Christmas.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*White Nights.* #2—*Commando.* #3—Thru Dec. 10: *Kiss of the Spider Woman.* Beg. Dec. 11: *The Jewel of the Nile.* #4—*King Solomon's Mines.* #5—*Santa Claus: The Movie.* #6—*Rocky IV.* #7—*Young Sherlock Holmes.* #8—*A Nightmare on Elm Street, Part 2.* #9—Thru Dec. 12: *Bad Medicine.* Beg. Dec. 13: *Clue.* #10—*Rocky IV.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1 & #2—Beg. Dec. 10: *A Chorus Line.* #3—*Spies Like Us.*

965. RAMSEY—CINEMA—825-2090. *Rocky IV.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Dec. 12: *Agnes of God.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—Thru Dec. 12: *Agnes of God.* Beg. Dec. 13: *Clue.* #4—Thru Dec. 10: *One Magic Christmas.* Beg. Dec. 11: *The Jewel of the Nile.*

969. RIDGEWOOD—ROSEBUD—670-9183. Dec. 9–12: *Guys and Dolls.* Dec. 13–15: *The Road to Rio.* Dec. 16–19: *Harold and Maude.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Dec. 12: *Transylvania 6-5000.* #2—Thru Dec. 12: *To Live and Die in L.A.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—*The Gods Must Be Crazy.* #3—Thru Dec. 12: *Once Bitten.* Beg. Dec. 13: *Guardian of Hell.* #4—*Agnes of God.*

972. TENAFLY—BERGEN—567-0004. Thru Dec. 10: *The Gods Must Be Crazy.* Beg. Dec. 11: *The Jewel of the Nile.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Jagged Edge.*

974. WESTWOOD—PASCACK— 664-3200. #1—Beg. Dec. 13: *Spies Like Us.* #2—Beg. Dec. 13: *White Nights.* #3—Beg. Dec. 13: *The Jewel of the Nile.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as ripoff artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. (Sept. 23, 1985) R. **21, 88, 321, 515, 520**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **11, 88, 216, 300, 302, 311, 326, 505, 517, 527, 532, 607, 643, 709, 713, 719, 816, 901, 931, 967, 968, 971, 11, 36, 55, 88, 103, 104, 209, 216, 300, 302, 310, 311, 505, 517, 535, 620, 633, 637, 643, 701, 709, 713, 720, 762, 900, 901; 921, 931, 968, 970, 971**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **10, 35, 44, 100, 110, 203, 207, 208, 304, 311, 314, 320, 507, 513, 524, 532, 539, 602, 631, 705, 714, 715, 763, 764, 800, 811, 901, 905, 919, 932, 939, 954, 955, 960**

BAD MEDICINE—(1 hr. 36 min.,'85) The comic adventures of a medical student who, rejected by schools in the U.S., ends up at a university somewhere in Latin America. With Steve Guttenberg, Alan Arkin, and Julie Hagerty. Story and screenplay by Harvey Miller, based on the novel *Calling Dr. Horowitz*, by Steven Horowitz and Neil Offen. Dir. Miller. PG-13. **50, 66, 214, 304, 321, 515, 518, 520, 538, 603, 615, 621, 623, 627, 723, 763, 819, 904, 963**

BRING ON THE NIGHT—(1 hr. 37 min., '85) A documentary about British rock star Sting (of the Police) and the four jazz musicians (Branford Marsalis on horns, Darryl Jones on bass, Kenny Kirkland on keyboards, and Omar Hakim on drums) and two backup singers he chose to perform with him for his recent solo album and tour. Dir. Michael Apted. PG-13. **6**

A CHORUS LINE—(1 hr. 57 min., '85) Reviewed in this issue. PG-13. **25, 62, 80, 516, 539, 607, 609, 718, 754, 807, 905, 964**

CHUCK AMUCK: CHUCK JONES' GREATEST WARNER BROS. CARTOONS—(1 hr. 37 min.) Fifteen newly-struck 35-mm. prints of Warner Bros. cartoons directed by Chuck Jones, featuring Bugs Bunny, Daffy Duck, Sylvester, and lesser known characters such as Hubie and Bert. The titles include *What's Opera, Doc?, The Scarlet Pumpernickel, Duck Amuck, Duck Dodgers in the 24½ Century, Mouse Wreckers, The Rabbit of Seville*, and many more. **4**

CLUE—(1 hr. 27 min., '85) A comedy whodunit with three different endings, only one of which will be shown at each theater. Based on the popular Parker Brothers board game. With Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. Screenplay by Jonathan Lynn; story by John Landis and Lynn. Dir. Lynn. PG. **20, 36, 55, 202, 217, 304, 309, 312, 316, 318, 400, 514, 521, 526, 531, 602, 613, 615, 618, 624, 637, 702, 705, 710, 764, 803, 808, 810, 937, 940, 963, 968**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto*. Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **11, 808, 935**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett). An alcoholic dropout from an upper-class family, he's a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there*. (Aug. 19, 1985) R. **11, 81, 503**

ELENI—(2 hr. 37 min., '85) As Eleni Gotzoyiannis, a strong-willed peasant who sacrifices herself to save her children during the Greek Civil War, Kate Nelligan stiffens her back, turns her eyebrows into heroic signposts, and stalks across high meadows as if setting an example of conduct for the goats. She seems to be trying to make the other performers flinch; even as she says farewell to her children, she challenges them to be as noble as she is. Her performance is only one of the many things that don't work in this ham-handed adaptation, by writer Steve Tesich and director Peter Yates, of Nicholas Gage's 1983 memoir of his mother. John Malkovich, playing the present-day Gage—an ace New York *Times* reporter who has never given up the dream of avenging Eleni—is disturbingly creepy; he makes the son's quest for the Communist guerrilla leader who condemned Eleni seem rather embarrassing. Tesich and Yates cut back and forth between Eleni's village in the forties and Gage's search in the present, a strategy that destroys our understanding of everything that happens to Eleni. The only performer who comes through is Oliver Cotton as the Communist leader Katis—a petty, hollow-voiced dictator who enjoys his moment of power. Shot in Spain. (Nov. 11, 1985) PG. **57**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. But Shepard and director Robert Altman must have been dissatisfied with the play's proven power as an actors' piece. Altman has emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—he has them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. And Shepard, speaking in a sharp and querulous voice, is an inadequate Eddie; his crazy nastiness feels remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. The actors never join together, and Altman lays on the symbolic overtones. We're left with very little—with superimposed, unearned myth resonating in the desert-dry air of "art." With Harry Dean Stanton. (Dec. 9, 1985) R. **51**

THE GIG—(1 hr. 32 min., '85) Six amateur jazz musicians are offered the chance to fulfill a lifelong dream: a professional engagement. With Wayne Rogers, Cleavon Little, Andrew Duncan, Jerry Matz, Daniel Nalbach, Warren Vaché, Joe Silver, and Jay Thomas. Written and directed by Frank D. Gilroy. **48**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 111, 209, 526, 529, 712, 757, 813, 934, 971, 972**

GRINGO—(1 hr. 25 min., '85) The true story of addict John Spacely, featuring Spacely in the title role, provides a view of the drug culture of the Lower East Side. Shot on location in New York. Dir. Lech Kowalski. **5**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **20, 24, 39, 47, 55, 88, 207, 309, 310, 313, 316, 400, 500, 506, 513, 514, 521, 524, 526, 529, 539, 607, 610, 611, 643, 700, 705, 707, 709, 712, 719, 756, 800, 804, 805, 807, 810, 922, 933, 939, 954, 971, 973**

THE JEWEL OF THE NILE—(1 hr. 45 min., '85) Kathleen Turner, Michael Douglas, and Danny DeVito reprise their roles from *Romancing the Stone* (romance novelist, fearless rogue, and sleazy opportunist, respectively) in a new adventure set in the deserts of North Africa. Written by Mark Rosenthal and Lawrence Konner. Dir. Lewis Teague. PG. **21, 37, 46, 85, 89, 100, 103, 106, 113, 204, 208, 210, 212, 217, 219, 300, 302, 304, 308, 315, 316, 320, 328, 405, 506, 507, 508, 518, 521, 524, 532, 536, 538, 603, 611, 612, 613, 621, 624, 631, 700, 705, 707, 710, 713, 723, 753, 756, 802, 817, 903, 905, 912, 923, 935, 939, 939, 952, 963, 968, 972, 974**

KING SOLOMON'S MINES—(1 hr. 40 min., '85) A new version of the adventures of Allan Quatermain as he searches through Africa for the lost mines of King Solomon. With Richard Chamberlain, Sharon Stone, Herbert Lom, and John Rhys-Davies. Screenplay by Gene Quintano and James R. Silke, based on the novel by H. Rider Haggard. Dir. J. Lee Thompson. PG-13. **11, 30, 88, 101, 106, 114, 210, 213, 217, 219, 304, 306, 309, 312, 316, 319, 327, 405, 505, 518, 521, 524, 525, 531, 539, 600, 607, 609, 612, 613, 620, 624, 628, 631, 633, 639, 700, 710, 723, 724, 802, 806, 817, 900, 903, 904, 907, 919, 952, 963**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cellmate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The

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two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **10, 53, 81, 321, 508, 519, 761, 813, 816, 963**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

ONE MAGIC CHRISTMAS—(1 hr. 29 min., '85) Mary Steenburgen, a heroically put-upon wife (two kids, no money, husband out of work), incurs the displeasure of Santa Claus. The rattled Mary won't say "Merry Christmas," she won't mail her daughter's letter to Santa. So the angel Gideon, in the comically morose person of Harry Dean Stanton, is dispatched by Santa to apply a little pressure. And with Gideon's gentle interference, bad goes to worse: Husband gets shot trying to stop a bank robbery; kids are whisked away by the robber. Eventually, Mary comes around. Gee, how nice. This bit of seasonal fun, from the Disney people, is the first film I've seen that makes me think the white-bearded reindeer lover is an out-and-out sadist. Call Dr. Bettelheim before sending your kids to this one. (Dec. 2, 1985) G. **34, 41, 65, 85, 112, 114, 202, 208, 217, 304, 309, 313, 316, 404, 506, 518, 521, 524, 539, 601, 607, 609, 612, 618, 629, 707, 714, 720, 722, 753, 801, 805, 815, 821, 918, 936, 962, 968**

RASPUTIN—(1 hr. 44 min., '78) In Russian, Eng. subtitles. A historical drama about the political and sexual intrigues surrounding the reign of Czar Nicholas II. With Alexei Petrenko. Screenplay by Semyon Lunghin and Ilya Nusinov. Dir. Elem Klimov. **45, 84**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. With Talia Shire, more wan than ever, and Burt Young, blowing garlic breath across the table. See it if you're up for a neo-Cold War cartoon. (Dec. 9, 1985) PG. **25, 32, 62, 67, 85, 104, 109, 110, 114, 201, 203, 206, 208, 211, 212, 214, 219, 301, 305, 306, 307, 322, 327, 402, 507, 513, 516, 523, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 619, 624, 629, 637, 641, 642, 711, 713, 716, 717, 722, 754, 755, 759, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963, 965**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two escaped convicts and a railroad employee riding on a runaway train try to stop it. With Jon Voight, Eric Roberts, Rebecca DeMornay, Kyle T. Heffner, John P. Ryan, T. K. Carter, and Kenneth McMillan. Screenplay by Djordje Milicevic, Paul Zindel, and Edward Bunker, based on an original screenplay by Akira Kurosawa. Dir. Andrei Konchalovsky. R. **49**

SANCTUARY—(59 min., '84) and **KIM PHUC**—(25 min., '84) *Sanctuary* (in several languages, with English voice-over), written and directed by James Becket, is a drama about the plight of families seeking political asylum in the U.S. *Kim Phuc*, a documentary directed by Dutch filmmaker Manus van Kamp, follows up on the life of the young Vietnamese woman of the title, who, as a little girl, was photographed by a journalist as she ran down a road, naked and severely burned by napalm. **1**

SANTA CLAUS: THE MOVIE—(1 hr. 52 min., '85) Early in the movie, a $50-million super-production, bearded elves cavort up, down, and across a large wood set that looks like a California ski chalet. Up and down they go, making toys, hammering, painting, smiling, laughing. Then they stop. Then they go again. Then they . . . A bit later, in scenes that suspiciously resemble the last *Superman* movie (oh yes, the same producers), Santa rides his sleigh across the Manhattan skyline at night, scaling skyscrapers and plunging down into the valleys below. Some things you *never* get tired of. Later still, the invaluable John Lithgow shows up as a greedy capitalist, and the movie briefly shakes the tinsel out of its brains. If the uproarious and perverse Lithgow had played the white-bearded reindeer-lover himself, the picture might have amounted to something. But he didn't, and the frolicsome elves take over again. With David Huddleston and Dudley Moore. Screenplay by David Newman. Dir. Jeannot Szwarc. (Dec. 9, 1985) PG. **20, 22, 40, 60, 68, 88, 100, 102, 106, 110, 113, 114, 201, 204, 206, 214, 219, 300, 302, 308, 315, 317, 319, 400, 403, 501, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 707, 710, 713, 724, 754, 765, 803, 817, 903, 920, 921, 933, 939, 956, 963**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **23, 30, 54, 68, 85, 100, 106, 108, 113, 114, 201, 204, 206, 210, 212, 217, 219, 300, 301, 308, 315, 320, 322, 403, 405, 506, 508, 510, 524, 532, 534, 536, 539, 541, 604, 607, 609, 612, 613, 618, 624, 629, 633, 705, 707, 708, 710, 712, 714, 723, 756, 801, 810, 815, 818, 900, 903, 904, 911, 923, 936, 956, 958, 964, 974**

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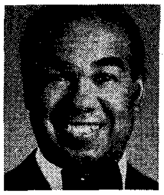

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MOVIES

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the arcades, platforms, and tunnels of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny, and too silly to be stylish. Dir. Luc Besson. (Nov. 11, 1985) R. **57**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **81**

TARGET—(1 hr. 57 min., '85) Director Arthur Penn brings more emotion to this spy thriller than the hackneyed script (by Howard Berk and Don Petersen) can bear. Gene Hackman is a seemingly ordinary middle-aged businessman whose son (Matt Dillon), a loutish college dropout, holds him in contempt. When mom (Gayle Hunnicutt) disappears during a Paris vacation, father and son set out to find her. Hackman, it turns out, is a retired CIA agent, and so far from being a dullard, he's actually shrewd, violent, and worldly, an adventurer who even speaks *French*. For a while, we're entertained by Hackman's displays of prowess and savoir-faire and by Dillon's openmouthed disbelief. But the two men have so many arguments, partings, and reconciliations that we grow exasperated. Penn is good at violence (there's a dandy shoot-out and chase in the Hamburg harbor), but the heavy-souled Freudian side of his temperament has never been much fun. *Target* is too farfetched and much too wet. (Nov. 25, 1985) R. **20, 46, 85, 101, 214, 215, 216, 306, 315, 321, 326, 510, 515, 520, 527, 528, 536, 609, 613, 628, 639, 643, 722, 809, 819, 905, 907, 923, 940, 950, 959**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) In this vicious cops-and-robbers thriller directed by William Friedkin, men are forever kicking each other in the crotch, and finally someone gets shot in the crotch. This isn't merely a martial-arts strategy, it's a worldview. Everyone uses and betrays each other, and that goes for Friedkin, too, who explicitly betrays the audience. The script is based on a novel by former Secret Service agent Gerald Petievich, but it's really a Los Angeles retread of Friedkin's earlier smash, *The French Connection*. Again there are two cops—Feds, this time—using criminal methods to catch ruthless criminals. Again there's a great car chase. But in *L.A.*, Friedkin works in a slick, video-influenced style, and his tone is icy and chic rather than gritty. The young Chicago theater actor William L. Petersen gives an exciting performance as the cop who loves breaking the rules, but by the end he gets thrown on the trash heap along with everyone else. (Nov. 18, 1985) R. **33, 88, 513, 539, 607, 623, 627, 722, 952, 970**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 56, 316, 636, 808, 937**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **43, 55, 104, 106, 112, 114, 201, 204, 206, 209, 217, 218, 302, 302, 307, 310, 312, 316, 318, 401, 500, 506, 509, 514, 524, 535, 537, 539, 541, 601, 607, 609, 611, 612, 618, 620, 630, 637, 640, 641, 644, 702, 702, 703, 706, 708, 710, 713, 754, 762, 801, 808, 818, 819, 900, 905, 910, 916, 921, 938, 957, 958, 963, 968, 974**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Reviewed in this issue. PG-13. **25, 31, 67, 85, 103, 108, 109, 114, 201, 203, 206, 211, 213, 305, 307, 317, 318, 328, 401, 508, 513, 514, 516, 522, 524, 539, 602, 607, 609, 612, 614, 632, 641, 642, 644, 701, 705, 714, 716, 717, 723, 755, 760, 803, 814, 820, 902, 904, 911, 923, 938, 951, 955, 963, 968**

REVIVALS

CHINATOWN—(2 hr. 11 min., '74) A superbly crafted, Oscar-winning detective story in the style of forties

Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **9**

DERSU UZALA—(2 hr. 20 min., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa shoots vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. **87**

GUYS AND DOLLS—(2 hr. 30 min., '55) Frank Loesser's version of a Damon Runyon story is one of the great Broadway musicals, with such songs as "If I Were a Bell," "Fugue for Tinhorns," "Take Back Your Mink," "I'll Know," and many more. But its mixture of fantasy, caricature, innocence, and vulgarity looks thin and artificial on the screen, and the casting of Jean Simmons (nice, but not a singer), Frank Sinatra (breezy rather than earthy), and Marlon Brando (not only not a singer, but *weird*) doesn't help. Still, there are good supporting performances by members of the original cast—B. S. Pully, Stubby Kaye, and, singing "Adelaide's Lament," the incomparable Vivian Blaine. Dir. Joseph L. Mankiewicz. **969**

IT'S A WONDERFUL LIFE—(2 hr. 10 min., '46) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, with the help of an angel, sees what his hometown would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **8**

MACBETH (1948)—(1 hr. 45 min.) Orson Welles directed and stars in this strange version of Shakespeare's play, with artificial-looking sets and actors speaking in thick Scottish accents. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier, and Roddy McDowall. **86**

PEPE LE MOKO—(1 hr. 26 min., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **8**

PICKUP ON SOUTH STREET—(1 hr. 20 min., '53) Sam Fuller's darkly neurotic drama about Cold War spies mixed up with petty criminals in the early fifties. The script has too many predictable elements, but *Pickup on South Street* is stunning moviemaking. With Richard Widmark, Thelma Ritter, and Jean Peters. **86**

REBECCA—(2 hr. 10 min., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **86**

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **8**

THE SEDUCTION OF MIMI—(1 hr. 29 min., '74) In Italian, Eng. subtitles. An uproarious satire of machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. **2, 9**

A TALE OF TWO CITIES (1935)—(2 hr. 1 min.) Charles Dickens's French Revolution, adapted by M-G-M and acted by one of those perfect casts the studio was able to put together in the thirties. Ronald Colman is the ideal Sydney Carton, and every bit as good are Edna May Oliver, Blanche Yurka, and Claude Gillingwater. Highlights: the storming of the Bastille and the Oliver-Yurka confrontation. Dir. Jack Conway. **83**

WITNESS FOR THE PROSECUTION—(1 hr. 54 min., '57) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power, having a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Written by Billy Wilder and Harry Kurnitz; dir. Wilder. **86**

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BROADWAY

Previews and Openings

Wednesday, December 11

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8, $30–$35; Wed. and Sat. at 2, $25–$30. Previewing now prior to a 12/12 opening. **Music Box,** 239 West 45th Street (246-4636). 2 hr. 30 min. All major credit cards.

WIND IN THE WILLOWS—A musical, based on Kenneth Grahame's 1908 classic, by Jane Iredale, William Perry, and Roger McGough; directed by Edward Berkeley. Story transports us to the world of the riverbank where animals are human and life depends on friendship, loyalty, and love. Featured in the cast are P. J. Benjamin, Donna Drake, Vicki Lewis, Irving Barnes, John Carrafa, David Carroll, and Nathan Lane. Previewing now prior to its opening. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20–$45. **Nederlander,** 208 West 41st Street (921-8000). 2 hrs. 10 min. All major credit cards. **IRLS**

Thursday, December 12

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael *(Noises Off)* Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues.–Thurs. at 8, Sat. at 2, & Sun. at 3, $30–$37.50; Fri. & Sat. at 8, $32.50–$40; Wed. at 2, $27.50 to $35. Previews begin 12/12 prior to a 12/22 opening. **Brooks Atkinson,** 256 West 47th Street (245-3430). 2 hr. All major credit cards.

CORPSE—Keith Baxter and Milo O'Shea star in a murder/mystery by Gerald Moon; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8, $27.50 to $37.50. Previews start 12/12 prior to a 1/9/86 opening. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30; thru 1/4/86. **Lyceum,** 149 W. 45th St. (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam; directed by Michael Lindsay-Hogg. With Matt Dillon, Andrew McCarthy, Wesley Sn[illegible]ving Rhames, D. W. Moffat, Thomas Ike[illegible]ny Plana, Brian Tartantina. Tues.–Thurs. at 8; Fri. & Sat. at 7 & 10; Sun. at 3; $29.50. **Biltmore Theatre,** 261 West 47th Street (582-5340). 1 hr. 45 min. (no intermission). **IRLS**

CLOSED

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Steeve Arlen and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min.● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. (Louise Troy replaces Millicent Martin on 12/17.) Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Chita Rivera, Leslie Uggams, and Dorothy Loudon star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$39.50; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. (postponed).

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings &costumes designed by Beni Montresor; music by Richard Peaslee. Tues.–Thurs. at 8, Wed. & Sat. at 2; Sun. at 3, $30; Sat. at 8; $33; thru 12/15. **Circle in the Square,** Bdway at 51st St. (239-6200). 2 hr. 45 min. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Patti Cohenour and Howard McGillin. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except Wednesday matinees are $35 and $45. Wed. at 2 p.m., $25 and $35. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 15 min. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 W. 47th St. (302-2302). 2 hr. 10 min. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr. 30 min. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. Major credit cards.

OFF BROADWAY

AND THEY DANCE REAL SLOW IN JACKSON—Jim Leonard Jr.'s drama, directed by David Kerry Heefner, is set in a small Indiana town. Susan Wands stars as a young woman confined to a wheelchair. Featured in the cast are Dorothy Lancaster, J. R. Horne, Mary Lou Rosato, David Manis, Linda Kampley, Michael Countryman. Wed.–Sat. at 8, Sun. at 3 & 7, $13–$15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues. thru Sat. at 8 p.m., Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Martinson Hall,** 425 Lafayette Street (598-7150). **IRLS**

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April 1986. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at Nineteenth Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $26 to $34. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DENNIS—James Ryan's play about the murder of Allard Lowenstein by Dennis Sweeney; directed by Dan Bonell. Featured in the cast are William Carden, Peter Friedman, Myra Taylor, David Toney, Anne O'Sullivan, and Richmond Hoxie. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $10–$14; thru 12/22. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin has the title role in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Kevin Geer. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMELIN—*A Musical Tale From Rats to Riches.* The rock musical comedy, by Richard Jarboe, Harvey Shield, and Matthew Wells, is a fractured fable of a modern-day piper who takes a trip back into time; directed by Ron Nash. Featured in the cast are Erica Paulson, Scott Fless, Jodi Mitchel, Patrick Hamilton, Liz Larsen, Wayne Hoffman, Andrew Kraus, and Steven Jacob. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $24. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Conier, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 to $27.50. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go-dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

JUST SO—Andre De Shields stars, with Theresa Burrell, Keith Curran, and Tina Johnson, in a musical by Doug Katsaros, Mark St. Germain, and David Zippel; based on the Rudyard Kipling stories. Tues. thru Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20–$29.50. **Jack Lawrence Theatre,** 359 W. 48th St. (307-5452).

LEMON SKY—Revival of Lanford Wilson's 1970 play stars Jeff Daniels and features Jill Eikenberry, Laura White, Cameron Johann, Wayne Tippit, Patrick Koch, and Cynthia Nixon; directed by Mary B. Robinson. Tues.–Sun. at 8, Sat. at 2; $14–$16; thru 12/29. **Second Stage,** Broadway at 76th Street (307-7171).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers, are all involved. Tues.–Sat. at 8, Sun. at 3 & 8, $25–$35. **Promenade,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore star in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; Thurs. at 2 p.m.; $12.50–$22.50. **Town Hall Theatre,** 123 West 43rd Street (921-9442).

MAYOR—Lenny Wolpe stars in a musical based on the book by Mayor Koch; by Charles Strouse & Warren Leight; directed by Jeffrey Moss. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25–$30. **Latin Quarter,** 200 West 48th Street (586-3905).

MRS. WARREN'S PROFESSION— Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of high-class European brothels; directed by John Madden. Featured in the cast are Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18 to $27; thru 1/12/86. **Roundabout Theatre,** 100 East 17th Street (420-1883).

MAYOR—Lenny Wolpe stars in a musical based on the book by Mayor Koch; by Charles Strouse & Warren Leight; directed by Jeffrey Moss. Tues.–Fri. at 8, Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25–$30. **Latin Quarter,** 200 West 48th Street (586-3905).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Malcolm Groome, Donald Berman, Patricia Hodges, William McNulty, Malcolm Smith, Tom Mardirosian, and Jack Kenny. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $25; from 12/12. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise; with Gary Cole, Corey Parker, William Wise. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$24. **Westside Arts,** 407 W. 43rd (541-8394).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed. thru Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers & lyricists; directed by Paul Lazarus. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $29.50. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

TIMES AND APPETITES OF TOULOUSE-LAUTREC—Jeff Wanshel's play with songs and dance of the period set to lyrics by Michael Feingold. Featured in the cast are Lonny Price, Rocco Sisto, Priscilla Lopez, Nicholas Kepros, Ron Faber, David Purdham, Judith Hoag, Susanna Frazer, MacIntyre Dixon. Wed.–Sat. at 8., Wed. and Sat. at 2 p.m., Sun. at 3; $15; thru 12/15. **American Place,** 111 W. 46th St. (247-0393).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken, Becky Gelke, George Gerdes, William Hardy, Michael Hirsch, Kecia Lewis-Evans, Jennifer Naimo. Mon. at 8, Wed. at 2 & 8, Fri. & Sat. at 7 & 10, Sun. at 7. Thru 12/15, $14 & $16; after 12/16, $16 & $18. **St. Stephen's Church,** 122 W. 69th St. (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Meghan Robinson. In repertory with *Times Square Angel,* running thru 1/5, also by Busch. It's a Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. Tues. thru Fri. at 8, Sat. at 7 & 10, Sun. at 3 and 7 p.m; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THEATER COMPANIES

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi,* with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHICAGO CITY LIMITS—*Current Jam,* a new revue, plus audience participation. Wed. & Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Nancy Donohue's *The Beach House,* comedy about a female law student and a divorced doctor who live in a seaside house; directed by Melvin Bernhardt. With Swoosie Kurtz, George Grizzard, Robert Leonard. Tues. thru Sat. at 8 p.m., Sun. at 7:30, Sat. at 2 p.m., Sun. at 3 p.m.; 12/12–1/26. **Theatre,** 99 7th Ave. So. (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand,* his most poetic work and easily his most spiritually unsettling one, about an uncompromising pastor, played by Robert Stattel, with Erika Petersen as his wife; directed by Craig D. Kinzer. It's a joy to see it finally mounted here. Tues.–Sat. at 8, Sun. at 3 & 7; $18. Alternates with *Frankenstein,* adapted by Laurence Maslon, directed by Craig Kinzer. Tom Spackman plays Victor Frankenstein, and Patrick Egan is the Creature. Phone for specifics. **Theatre,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—Revival of Lillian Hellman's 1946 *Another Part of the Forest,* a family drama (the family is described by the author as a nest of vipers); directed by Christian Angermann. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 12/22. **Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 8; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

LA MAMA, E.T.C.—Part II of Paul Foster's comedy gaslight murder mystery *The Dark and Mr. Stone,* starring Kevin O'Connor; directed by Sylvain Lhermitte; Wed. thru Sun. at 7:30 p.m.; $8. Mac Wellman's *Harm's Way,* directed by George Ferencz, a burlesque on the American experience, features Stephen Mellor, Lute Ramblin', Deirdre O'Connell, Sheila Dabney, Tom Costello, and Civia Flomenhaft. Wed. thru Mon. at 7:30, Sun. at 3; $10 to $12. **La Mama, E.T.C. Theater,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Annual festival of one-act comedies, featuring ten new playwrights and featuring ten new one-acters, presented over two evenings in repertory. Performance schedules vary; call for specific dates; $8; thru 1/5/86. **Manhattan Punch Line Theatre,** 410 W. 42nd St., third floor (279-4200).

MEDICINE SHOW ENSEMBLE—Kenneth Koch's *A Change of Hearts,* a comic opera with music by David Hollister, and *The Death of Sir Brian Caitskill,* a semi-mock heroic playlet, and David Finkelstein's *Electric Blue Cornfield,* with words and music by David Finkelstein; all directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. $5 to $8; thru 12/28. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American*; directed by Walter Dallas. Play is about politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20; thru 1/5. **Theatre Four,** 424 W. 55th St. (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; and Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru January. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

TRUE ENSEMBLE THEATRE—*Looking Both Ways,* a triple bill of one-acters: Adam Reitezes' *Shadow and Reminiscence;* Tim Powers's *The Attack of the Three Sisters,* and Brian Foyster's *The Strongbox.* 12/8 thru 11, 12/17 thru 21 at 8 p.m., 12/22 at 3 p.m. **The Irish Arts Center,** 553 West 51st Street (734-8751).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **Westside Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPEAR AND SHOW CAUSE—Stephen Taylor's courtroom drama about the railroading of the highest ranking black officer in the United States Army in the 1950s; directed by Woodie King. Featured in the cast are Gilbert Lewis, David Bryant, Ronny Newman, Carey Rabine, Drew Elliot, Kenneth LaRon, Jack Marks, Warner Schwerner, Robert Ryan, and Cliff Frazier. Tues. thru Sat. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8. **Guinevere,** 15 West 28th St.(598-0400).

BEEN TAKEN—Roger Hedden's play is about a romance between a girl from an exclusive college and a boy from an undistinguished one. Tues. thru Sat.at 7:30 p.m., Sun. at 2:30; $8; thru 12/22. **Ensemble Studio,** 6th floor, 549 West 52nd Street (247-3405).

A CHRISTMAS CAROL—Adapted from the Dickens novel by Ray DeMattis, who also directs, play features traditional carols, actors, & life-size stick puppets. Tues. thru Sat. at 8, Sat. & Sun. at 3; $12; thru 12/21. **St. Bart's Church,** Park Ave. at 50th St. (751-1616).

DAUGHTER OF VENUS—Howard Zinn's play about a family forced to confront the moral issues of the nuclear age; directed by Jeff Zinn (Howard's son). Featured in the cast are Michael Ornstein, Lee Beltzer, Pamela Stewart, Candace Derra, and Wallace Sheretz. Thurs. thru Sun. at 8 p.m.; $4; thru 12/15. **Theatre for the New City,** 162 Second Avenue (254-1109).

DOUBLE BILL—*Wedding,* directed by Dirk Burns, followed by *Quagmire,* directed by David Lawton, both written by Jeffery Sult. Featured in both the casts are Alan Walker, Terry Vaughan, Douglas Rees, Dimitri Mugianis, Bernadette Bigley, Catherine Fogary, Tim Gilster, Joe Jones, and Monica Horan. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 12/15. **Theater 22,** 54 West 22nd Street (279-1980).

FEFU AND HER FRIENDS—Maria Irene Fornes's play about a reunion for seven women who all feel compelled to change history; directed by David Esbjornson. Tues.–Sun. at 8 p.m., Sun. at 3; $8; thru 12/15. **Ohio Theatre,** 66 Wooster Street (724-2313).

IN THE HOUSE OF THE BLUES—Larry Marshall stars in a musical about a girl who inherits an old blues-and-jazz club; with songs by Fats Waller, Bessie Smith, Alberta Hunter, Billie Holiday, Huddie Ledbetter, Hoagy Carmichael, and others. Featured in the cast are David Connell, Debra Byrd, and Chrystal Lilly; book by David Charles; directed by Buddy Butler. Thurs.–Sun. at 7:30; Sat. & Sun. at 3; $8. **Recital Hall Theatre,** Henry Street Settlement, 466 Grand St. (598-0400).

JENNIFER AND HER BAG LADY—A musical play by Lee Frank and James Beloff tells of the relationship between a mid-West youngster just arrived in New York and a former vaudevillian who has become one of the city's shopping bag ladies. Sat. thru Mon.; $5 and $6; 12/14 to 1/12/86. Phone for details. **Hartley House Theatre,** 413 West 46th Street (666-1716).

LONE STAR—Joanne Woodward directs James McLure's comedy, performed by members of Interplay, an improvisational ensemble starring Christopher Smith, Tait Ruppert, and Jim Meskimen. 12/11 thru 15 at 8 p.m.; $10. **National Improvisational Theatre,** 223 Eighth Avenue (243-7224).

THE LONG SMOLDERING—Harry Granick's play, set in Poland ten years after the holocaust; directed by Rod Alexander. Featured in the cast are Les Shenkel, David Coxwell, Tom O'Brien, Julia Indichova, Bashia McCoy, and Joel Leffert. 12/11-14, 19-21 at 7:30, 12/21 at 2:30 p.m.; $6. **Riverside Church Theatre,** 10th floor, 91 Claremont Ave. (864-2929).

LOOK AT ANY MAN—Harding Lemay's play about the civil rights movements of the sixties; directed by Ken Simmons. Featured in the cast are Carol Wall, Jolene Carrol, Douglas Simes, Sam Currie, Marina Phillips, Lynn Hilton, and Patricia Mertens. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 12/21; $8. **Neighborhood Group Theatre,** 420 West 42nd Street (279-4200).

A MAN'S WORLD—A revival of Rachel Crothers's 1909 comedy, set in a bohemian boarding-house in lower Manhattan, telling of a woman novelist who writes under a male pseudonym; directed by Neal Weaver. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $11; thru 12/22. **Meat and Potatoes Theatre,** 306 West 38th Street, 4th floor (564-3293).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy, directed by Alan Gomberg. Thru 12/13 at 8 p.m.; 12/15 at 3 & 7 p.m.; $6. **Sanford Meisner Theatre,** 164 Eleventh Avenue (757-2391).

PLAY IT AGAIN, SAM—Woody Allen's play, directed by Jack Melanos. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 thru $15; from 12/8. **Apple Corps,** 336 West 20th Street (929-2955).

QUARTET—Heiner Muller's time riddle set before the French Revolution and at the same time after WW III; directed by Gerald Thomas; starring George Bartenieff and Crystal Field. Thurs. thru Sun. at 8 p.m.; $4; from 12/12. **Theater for the New City,** 162 Second Avenue (254-1109).

EL SHADDAI—A musical, adapted from the biblical book of Daniel, with music and lyrics by Charles B. Murray and John Caleb Cavazos. It takes place in 605 B.C. in the Royal Palace of Babylon. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 12/22. **Churnuchin Theatre,** 314 West 54th Street (283-0775).

SHERLOCK HOLMES—*The Tibetan Trident Adventure,* the latest episode of the diligent detective's devastating deductive duties; written and directed by Fred Fondren. Thurs. thru Sat. at 8, Sun. at 3; from 12/20. **Prometheus Theatre,** 239 E. Fifth St. (477-8689).

TRIPLE BILL—William Hauptman's *Domino Courts,* directed by Ira Zuckerman; Richard Greenberg's *Life Under Water,* directed by Mary Fleischer; and Sam Shepard's *Action,* directed by J. William Bordeau; three contemporary one-act plays. 12/11 thru 14 at 8 p.m., 12/15 at 5 p.m.; $5. **Marymount Manhattan College,** 221 East 71st Street (517-0475).

TWELFTH NIGHT—Shakespeare's tangle of love and mistaken identity, directed by Michael Landrum. 12/12–13, 19–21 at 8; 12/15, 22 at 3; $6. **Clyde Vinson Studio,** 612 Eighth Avenue (944-1175).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CAROL ANTHONY—Paintings inside cigar boxes, of mysterious interior scenes, thru 12/21. Davidson, 43 E. 78th (734-6702).

LUIS BENEDIT—Paintings, drawings, and objects by this Argentinian artist and architect, thru 12/31. C.D.S., 13 E. 75th (772-9555).

THOMAS HART BENTON—Paintings, drawings, watercolors and sculpture, by this American regionalist, thru 12/14. Graham, 1014 Madison (535-5767).

JULIUS BISSIER—Miniature watercolors based on still-life arrangements, thru 1/4. Lefebre, 47 E. 77th (744-3384).

CHRISTOPH BOLLINGER—Metal sculptures, some of them kinetic, thru 1/18. Weintraub, 992 Madison (879-1195).

JUAN CARDENAS—Oil paintings of landscapes, studio scenes, and self-portraits, by a Colombian artist, thru 1/4. Bernard, 33. 74th (988-2050).

GLENN GOLDBERG—Recent paintings, thru 12/21. Willard, 29 E. 72nd (744-2925).

NANCY GRAVES—Recent painted metal sculpture, thru 1/8. Knoedler, 19 E. 70th (794-0550).

JAN HENLE/KEVIN MOSS—New works by both, thru 12/20. Fourcade, 36 E. 75th (535-3980).

PAVEL HUSA/MINDY WEISEL—Large-scale watercolors/Linocuts. Thru 12/28. Urdang, 23 E. 74th (288-7004).

ISKANTOR—Paintings and drawings from the '30s through the '80s, thru 1/4. Childs, 956 Madison (772-6606).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

ROBERT M. KULICKE—Thirty recent paintings, both landscapes and still lifes, plus jewelry, thru 1/4. Davis & Langdale, 231 E. 60th (838-0333).

ANDRE MASSON—Paintings and works on paper, thru 1/31. Simon/Neuman, 42 E. 76th (744-8460).

HENRY MOORE—Drawings, watercolors, and selected bronzes, from 1949–1976, thru 12/21, at Goodman, 1020 Madison (772-2288); sculptures and prints, thru 12/31, at Silberberg, 16 E. 79th (861-6192).

CATHERINE MURPHY—Paintings and drawings of this artist's surroundings, family, and friends, including indoor and outdoor scenes, thru 12/20. Fourcade, 36 E. 75th (535-3980).

AMY PURCELL—A sculptural installation, plus recent sculpture and drawings, thru 1/5. Kren, 22 E. 65th (861-9933).

ROBERT SEAVER—Pastel drawings of objects with reflective surfaces, such as silver and glass, thru 12/21. Cecil, 16 E. 72nd (517-3605).

HUNT SLONEM—Paintings of jungle scenes, thru 1/15. McCoy, 19 E. 71st (570-2131).

GEOFFREY SWINDELL/NICOLE JOHNS—Glazed porcelain spheres, spindles, and lidded pots/Pinched pot and dish forms in porcelain. Thru 1/10. Graham, 1014 Madison (535-5767).

BILL TRAYLOR—Fifty drawings by this artist who was born a slave in 1854, on a plantation in Alabama, and who later moved to Montgomery, Ala., and began to draw at age 85, thru 1/11. Hirschl & Adler Modern, 851 Madison (744-6700).

ZILKA—Landscape paintings on long, narrow pieces of hand-molded paper, 12/11-1/12. Schlesinger-Boisante, 822 Madison (734-3600).

57th Street Area

FREDERIC AMAT/PETER SAUL—Mixed-media paintings and works on paper, thru 12/12/Recent works on paper, thru 12/31. Frumkin, 50 W. 57th (757-6655).

ELENA BORSTEIN—Paintings and drawings of the Bronx, thru 1/4. Markel, 50 W. 57th (581-1909).

JOAN BRADY—Watercolors of domestic still-life arrangements, thru 12/28. Tatistcheff, 50 W. 57th (664-0907).

LYNN CHADWICK/ALTOON SULTAN—Monumental sculpture and maquettes/Recent paintings. Thru 12/31. Marlborough, 40 W. 57th (541-4900).

CHARLES CLOUGH—New paintings made with a giant finger implement designed by the artist, thru 12/21. Tilton, 24 W. 57th (247-7480).

MICHAEL GRAVES—Drawings, sketches, and models of recent architectural projects, thru 1/4. Protetch, 37 W. 57th (838-2340).

STANLEY WILLIAM HAYTER—Paintings and works on paper from 1927 to 1985, thru 1/15. Armstrong, 50 W. 57th (582-8581).

DAVID HOCKNEY—Recent prints, large-scale drawings, and one twenty-foot long painting, thru 1/4. Emmerich, 41 E. 57th (752-0124).

DORIS LEE—A retrospective of paintings from the '30s and '40s, to benefit the New York City Chapter of the Alzheimer's Disease and Related Disorders Association, thru 1/6. Dintenfass, 50 W. 57th (581-2268).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

ROBERT PHILIPP—A memorial exhibit of paintings by this artist who taught at The Art Students League and the National Academy of Design, thru 12/31. Grand Central, 24 W. 57th (867-3344).

MARJORIE PORTNOW/KENNETH POLINSKIE—Recent landscape paintings of Maine, Virginia, New Mexico/Paintings made of handcast pigmented linen. Thru 12/21. Fischbach, 24 W. 57th (759-2343).

ANNE RYAN—Collages from the late '40s and early '50s, thru 12/21. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

DAVID SAUNDERS—Recent paintings, thru 12/20. Borgenicht, 724 Fifth (247-2111).

MICHAEL STEINER—Cast bronze sculptures, thru 1/4. Emmerich, 41 E. 57th (752-0124).

GEORGE STUBBS—Rare prints by this 18th-century English painter, thru 12/28. Donson, 24 W. 57th (245-7007).

GEORGE SUGARMAN—Recent painted aluminum sculptures, thru 12/28. Miller, 724 Fifth (246-1625).

DONALD SULTAN—Small paintings, thru 1/4. BlumHelman, 8th Floor, 20 W. 57th (245-2888).

BILL TRAYLOR—Folk art paintings by this artist who died in 1942, thru 12/28. Ross, 162 W. 56th (307-0400).

WILLIAM ZORACH—Paintings and sculpture from 1917 to 1927, thru 1/4. Zabriskie, 724 Fifth (307-7430).

East Village

LORENZO BONECHI—Figurative paintings with religious and art historical references, by an Italian artist, thru 1/31. Sharpe, 175 Ave. B (777-4622).

PETER KOGLER/BRUCE HOUSTON—New work by both, thru 12/22. Gracie Mansion, 167 Ave. A (477-7331).

DONALD MC LAUGHLIN—Oil paintings with mysterious imagery, thru 12/22. Wolff, 513 E. 6th (460-5844).

RICK PROL—Recent paintings and drawings in a series entitled, "The Sleep of Reason Produces Monsters," thru 12/22. Bromm, 170 Ave. A (533-4233).

ROBIN ROSE—Abstract paintings in encaustic, thru 1/5. M-13, 440 E. 9th (505-9016).

PETER SANTINO—New objective paintings, thru 1/5. Vox Populi, 511 E. 6th (477-2279).

DARYL TRIVIERI—Paintings and sculpture, thru 1/5. Semaphore East, 157 Ave. A (475-2130).

SoHo and TriBeCa

CONRAD ATKINSON/DOUGLAS DAVIS—Eight new paintings that deal with consumerism and the influence of culture and technology on society/Double-imaged photographs with sound and six viewing booths, each providing a three-dimensional view. Thru 12/28. Feldman, 31 Mercer (226-3232).

ROBERT BARNES—A retrospective of paintings, thru 12/29. Artists' Choice Museum, 394 W. Broadway (219-8031).

BERND AND HILLA BECHER—Photographs of American industrial buildings, thru 12/31. Sonnabend, 420 W. Broadway (966-6160).

ALFONSE BORYSEWICZ—Encaustic paintings with figurative elements, thru 12/21. Cutler, 164 Mercer (219-1577).

WENDELL CASTLE—"Masterpieces of Time"—a series of 13 unique tall-case clocks, thru 12/19. Milliken, 98 Prince (966-7800).

DOMENIC CRETARA—Paintings in a series entitled, "Crimes of Passion," 12/14–1/8. Segal, 568 Broadway (431-0010).

LINDA CUNNINGHAM—Twelve-foot-high bronze images in a series entitled, "War Memorial," thru 12/14. Soho 20, 469 Broome (226-4167).

TOM DEAN/MEDRIE MACPHEE—An installation of ten black tables on which the artist has placed pale clay dots and other objects/Paintings of bleak city scenes. Thru 12/21. 49th Parallel, 420 W. Broadway (925-8349).

SYLVAIN DELANGE/JUSTIN EARL—Paintings and works on paper by both. Thru 12/29. Littlejohn-Smith, 133 Greene (420-6090).

JAMES DOWELL/TOM CASSIDY—Representational paintings/Figurative paintings with abstract backgrounds, thru 1/4. Soho Center for Visual Arts, 110–14 Prince (226-1995).

FRED ESCHER—Six large-scale oil paintings that depict tents, fences, fires, barbed wire and modern weaponry, thru 1/4. Kind, 136 Greene (925-1200).

LUCIO FONTANA—Selected paintings, thru 1/11. Gladstone, 152 Wooster (505-8690).

KEN FRIEDMAN—A series of watercolors and painted objects in a series entitled, "Odin's Tea Party," thru 1/4. Herlin, 68 Thompson (431-8732).

JEREMY GILBERT-ROLFE—Abstract paintings based on grids, thru 12/21. Weber, 142 Greene (966-6115).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinatti Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

MICHAEL HAYKIN—Paintings and constructions, thru 12/21. 112 Greene (966-3864).

TOM HOLLAND—Wall and free-standing works on paper, thru 12/28. Cowles, 420 W. Broadway (925-3500).

PETER HUTCHINSON—New works in a series entitled, "Atlas Mountain Grammar," thru 12/21. Gibson, 568 Broadway (925-1192).

JAIME IZQUIERDO—Paintings that combine both abstract and representational imagery, thru 12/22. Pleiades, 164 Mercer (226-9093).

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ART

DEBORAH JONES—Paintings with enigmatic imagery, thru 1/19. Blom & Dorn, 164 Mercer (219-0761).

SHELLEY KAPLAN/ROBERT YUCIKAS—Large-scale landscape paintings/Abstract pantings based on cityscapes. Thru 1/4. Greenwald, 181 Mott (219-1642).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

ALEXANDER KOSOLOPOV—Paintings that combine Cubism with comic-book imagery, thru 1/4. Semaphore, 462 W. Broadway (228-7990).

LABARTHE—Paintings of whimsical “beings,” thru 12/18. Spring Space, 96 Spring (764-1100).

RAY LEITH—Oil paintings of vessels with figures moving through them, thru 12/22. First Street, 386 W. Broadway (226-9011).

SHERRIE LEVINE—“Gold Nut Paintings,”composed of metallic paint on plywood, and another series entitled “Broad Stripe Paintings,” in casein and wax on mahogany, thru 12/21. Baskerville & Watson, 578 Broadway (925-1955).

ROY LICHTENSTEIN/GIAN-FRANCO GORGONE—New paintings/Photographs. Thru 12/21. Castelli, 420 W. Broadway (431-5160).

MARK LUYTEN—Heavily-impastoed paintings of organic forms, in a series entitled, “Hothouse Paintings,” thru 12/15. Brandt, 568 Broadway (431-1444).

MARJORIE MASON—New monotypes depicting seascapes, thru 12/28. Jay, 13 Jay (925-9424).

STEPHEN MC KENNA—Recent paintings encompassing a variety of subjects, including myths, landscapes, and still life, thru 12/21. Sander, 51 Greene (219-2200).

MARIO MERZ—An installation by this “Arte Povera” artist, plus important earlier works, including an igloo and neon pieces. At Sperone Westwater, 142 Greene (431-3685) thru 12/21; at Castelli, 142 Greeene (431-6279), thru 12/31.

RUTH AIZUSS MIGDAL—Abstract sculptures based on female forms, thru 1/18. Starkman, 465 W. Broadway (228-3047).

MATTHEW RADFORD—Paintings of New York scenes, thru 12/14. Levitan, 42 Grand (966-2782).

THOMAS SCHLIESSER—Figurative mixed-media paintings, thru 12/21. Germans van Eck, 420 W. Broadway (219-0717).

MARK SCHWARTZ/RANDI CHALFIN—Recent paintings by both. Thru 1/3. Piney, 80 Varick (226-1864),

JONATHAN SCOVILLE—Realistic landscapes, thru 12/21. Condeso/Lawler, 76 Greene (219-1283).

HUNT SLONEM—Gold paintings with Incan imagery, thru 12/28. Exit, 578 Broadway (966-7745).

DON VAN VLIET—Figurative and non-objective paintings, with non-complimentary colors, turbulently applied, thru 12/21. Boone, 417 W. Broadway (431-1818).

JO WARNER—Paintings of ruins, classical architecture and sculpture, inspired by the artist's trips to Knossos, Pompei, and Ephesos, thru 12/21. Phoenix, 568 Broadway (226-8711).

PETER WHITE—Paintings and drawings of nature in a post-nuclear world, thru 12/21. Art Palace, 611 Broadway (473-3178).

ANTHONY ZYCH—Atmospheric landscape paintings with ghost-like figures, thru 1/4. Viafora, 568 Broadway (925-4422).

Other

GEORGE LOIS AND PAUL RAND—“The Great Communicators”—works by these designers, both Pratt graduates, thru 12/20. Pratt Institute, 200 Willoughby Ave., Brooklyn (718-636-3517).

WILLIAM WILSON—Twelve paintings that depict a kind of “cross-breeding”of fantastic and improbable images, thru 12/21. Perlson, 430 W. 14th (645-1975).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Documents and books from early 20th-century art movements, thru 12/21.

EINSTEIN—1018 Madison (628-8782). Works of and about food, by Arneson, Beal, Grooms, Nice, Salle, others, to benefit the Yorkville Common Pantry; thru 12/19.

GALDY—19 E. 71st (517-8576). Venetian Old Master drawings; thru 12/21.

HAIME—1000 Madison (772-7760). Works by Archipenko, Botero, De Maria, Paladino, Porter, others; thru 12/21.

HAMILTON—19 E. 71st (744-8976). “The Classic Spirit,” with works by Galliani, Garouste, Komar and Melamid, McKenna, Nerdrum, Tubke; thru 12/21.

HEDGEPETH—519 Madison (223-0077). Still-life paintings by Bonnano, Kelton, Richard, Seldin, others; thru 12/31.

HIRSCHL & ADLER—21 E. 70th (535-8810). “American Masterworks on Paper,” with drawings, watercolors and prints from 1800–1950, by Audubon, Cassatt, Homer, O'Keeffe, Prendergast, others; thru 1/4.

I.B.M.—Madison at 56th (407-6100). Twenty-five Years of Space Photography; Selected Works From the IBM Collection; thru 1/4.

LA BOETIE—9 E. 82nd (535-4865). “Strictly Drawings”—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

MARBELLA—28 E. 72nd (288-7809). Small paintings by 19th- and early 20th-century American artists, including Cropsey, Flagg, Poor, others; thru 1/14.

PRAKAPAS—19 E. 71st (737-6066). Collages and drawings by Marinetti and other early Futurists; thru 12/14.

SCULPTURE CENTER—167 E. 69th (879-3500). “Between Drawing and Sculpture,” with works by Connor, Kahn, Marano, Newman, Schade, Shaw, Wood, Zempel; thru 12/31.

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885–1920, thru 12/14; English country house views and architectural designs, 1750–1920, thru 12/31.

STAEMPFLI—47 E. 77th (535-1919). Drawings by Britell, Brosen, David, Dinnerstein, Kaish, Paquette, Pita; thru 12/21.

STONE—48 E. 86th (988-6870). Collages and assemblages by Case, Greenbaum, Mingus, O'Reilly; thru 1/29. Gallery closed 12/20–1/2.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Toys and ornaments by 75 artists, including Greenblat, Haring, Longo, Marisol, Scanga; thru 12/24.

57th Street Area

APPLIED ARTS—24 W. 57th (765-3560). “The Children's Show”—new furniture and toy design; thru 12/28.

DEL RE—41 E. 57th (688-1843). “Masters of the Fifties: American Abstract Paintings from Pollock to Stella,” thru 12/21.

DE NAGY—41 W. 57th (421-3780). “Cult and Decorum,” with works by Bleckner, Charlesworth, Diao, Larmon, Simmons, others; thru 1/4.

DEUTSCH—20 W. 57th (765-4722). Early 20th-century American art, including works by Bluemner, Dove, Gorky, Hartley, O'Keeffe, Marin, others; thru 12/31.

FRENCH—41 W. 57th (308-6440). Works on paper by gallery artists; thru 1/4.

GRUENEBAUM—38 E. 57th (838-8245). Sculpture, paintings and prints by gallery artists; thru 12/31.

LIGHT—724 Fifth (582-6552). “The Comet Show”—works that celebrate Halley's Comet, by Chamberlain, Haden-Guest, Holt, Mock, others; thru 1/11.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Works by Beuys, Cucchi, Kounellis; thru 12/21.

MC KEE—41 E. 57th (688-5951). New work by gallery artists; thru 12/31.

MERRIN—724 Fifth (757-2884). Ancient Roman, Hellenistic, Aztec and Mayan sculptures that depict the female form; thru 12/31.

PEARL—38 E. 57th (838-6310). “The Severe and the Romantic: Geometric Humanism in American Painting, 1950's to 1980's”; thru 1/4.

ST. ETIENNE—24 W. 57th (245-6734). Works by Cezanne, Daumier, Kollwitz, Manet, others; thru 1/18.

SCHOELKOPF—50 W. 57th (765-3540). Sculpture in stone by Bourgeois, Flannagan, Lachaise, Nadelman, others; thru 12/31.

WUNDERLICH—41 E. 57th (838-2555). “Farm Life in America,” with prints by Benton, Currier & Ives, Jones, Mount, Wood, others; thru 2/15.

East Village

A & P—215 E. 4th (254-7060). Religious works by Pitt, Ray, Serrano, Smith; thru 12/25.

AREA X—200 E. 10th (477-1177). Decorative works by Ackerman, Brekke, Mueller, Noe, others; thru 12/29.

CHRISTMINSTER—336 E. 5th (475-8369). "Auto/Genetic/Photopsia," with works by Blair, Dunham, Komoski, Robinson, others; thru 12/29.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Dimensions in Dissent," with works by Baechler, Bose, Connelly, Ringgold, others; thru 12/29.

KRAINE CLUB—85 E. 4th (861-3563). "America! Fifty Artists for the Homeless"—a show of works by fifty artists to benefit Emmaus House, C.H.I.P.S. and the Salvation Army Bronx Citadel; thru 12/22.

PICTOGRAM—443 E. 9th (865-5476). Photographs that have been manipulated through the addition of another element, such as sculpture, painting or collage, by Brotmeyer, Clough, Frailey, Levine; thru 1/5.

P.P.O.W.—216 E. 10th (477-4084). New work by Benney, Coe, Houston, Jackson, Marcus, Martin, Nelson, Rupp; thru 12/20.

P.S. 122—150 First Ave. (533-4624). Works by artists who use water-based paint, including Conrad, Dunn, Feinstein, Gallagher, Herr, Holmes, Johannet, Keeton, Swanson; thru 12/22.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists; thru 12/21.

ATLANTIC—164 Mercer (219-3183). Works by four young Italian artists; thru 1/5.

BAUM—109 Hudson (219-9854). Photography and sculpture by John Crawford, Neelon Crawford and Robert Crawford; thru 1/11.

BLUM HELMAN—80 Greene (245-2888). "American Eccentric Abstraction, 1965–1972," with works by Benglis, Duff, Jenney, Le Va, Tuttle, others; thru 12/28.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

CLOCKTOWER—108 Leonard (233-1096). Thurs.-Sun. 12-6. Works by 35 artists who were accepted into the Institute for Art and Urban Resources' Studio Program at P.S. 1 and The Clocktower; thru 12/20.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Benglis, Gober, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 1/4.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Chiros, Cox, Godosky, Schmidt, others; thru 1/1.

55 MERCER—(226-8513). Paintings by Burnet, Ghen, Hyde, Simas; thru 12/14.

GRUENEBAUM—415 W. Broadway (966-3646). Works by gallery artists; thru 12/31.

HENOCH—80 Wooster (966-6360). Recent furniture by Dunnigan, Ebner, Kopf, Newman, Weitzman, Wickman; thru 1/12.

HUDSON—105 Hudson (966-1399). Works by Cazana, Dordick, Taylor; thru 1/31.

INGBER—415 W. Broadway (226-2221). Figurative works on paper by Brody, Fish, Jacquette, Katz, others; thru 1/4.

KNOWLTON—153 Mercer (431-8808). Landscapes and cityscapes by Butler, Dean, Lucero, Pindell, Wall, others; thru 12/28.

LORENCE-MONK—568 Broadway (431-3555). Paintings by Beerman, Herman, Kardon, Knight; thru 12/21.

PLUMB—81 Greene (219-2007). Works with silver in them, by Apfelschnitt, Bills, Chamberlain, Lucas, Nares, Wool; thru 12/21.

ROSENBERG—115 Wooster (431-4838). Abstract paintings by Chuck Magistro; cast paper, graphic and encaustic works by Lieberman; painted wood wall reliefs by Chandler; thru 1/4.

STEINBAUM—132 Greene (431-4224). "Adornments"—jewelry by artists and architects, including Acconci, Dill, Finster, Le Corbeau, Mac Connel, Moore, Scanga, Walkingstick, others; thru 1/4.

STOLER—13 White (966-5090). "Drawings From Berlin," with works by Bommels, Dahn, Fetting, Middendorf, others; 12/11–1/18.

THORP—103 Prince (431-6880). Stone sculpture by Agostini, Bourgeois, Flannagan, Zorach, others; thru 12/31.

TWINING—568 Broadway (431-1830). Art about technology, by Acconci, Brosterman, Burson, Dean, Denes, Lipski, Mahon; thru 1/31.

Other

AARON DAVIS HALL AT CITY COLLEGE—134th St. and Convent Ave. (690-6900). Paintings of New York, on loan from the Metropolitan Museum, by Bearden, Downes, Glackens, Hopper, Porter, Sloan, others; thru 12/13.

BERNARDUCCI—17 E. 17th (206-7578). Works by Behme, Davis, Futura 2000, Terry, Wojnarowicz, others; thru 1/5.

FASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7911). Works by artists who use paper as paint, including Anker, Ben-Haim, Needham, Ross, Wong, others; thru 12/19.

GAGOSIAN—521 W. 23rd (807-0807). Major sculptures by Andre, Kelly, Judd, Serra, Shapiro; thru 1/25.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by sculptors, including Bladen, Bourgeois, Di Suvero, Roszak, David Smith, Tony Smith; thru 12/19.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.–Sun., 12–6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

U.S. COURTHOUSE AND FEDERAL BUILDING—225 Cadman Plaza, Brooklyn. Paintings and drawings by Chase, Feinberg, Heeks, Keeton, Westfall, others; thru 12/20.

PHOTOGRAPHY

RICHARD AVEDON—"In the American West, 1979–1984"—portraits of men and women from rodeos, small towns, mining camps and drilling sites, thru 1/11. Pace, 32 E. 57th (421-3292).

ERNESTO BAZAN—Photographs of Italian Americans, thru 12/22. Visual Arts, 137 Wooster (598-0221).

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

CASTELLI GRAPHICS—4 E. 77th (288-3202)."Portrait of a Film: White Nights," with photographs by Arnold, Crickmay, O'Neill; thru 12/21.

DOUGLAS DAVIS—"Beyond Photography,"thru 12/28. Feldman, 31 Mercer (226-3232).

CARL GLASSMAN—A selection of photographs from his book, "SoHo: A Picture Portrait," thru 1/4. O.K. Harris, 383 W. Broadway (431-3600).

ICP/MIDTOWN—77 W. 45th (536-6443), Mon.–Fri. 11–6, Sat. 12–4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

SALLY MANN—Portraits of twelve-year-old girls, thru 12/21. Pfeifer, 568 Broadway (226-2251).

NICKOLAS MURAY—Photographs of dancers, thru 12/29. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

RICHARD PRINCE/DAVID ROBBINS—Photographs by both, thru 1/5. 303, 303 Park South (477-4917).

PERFORMANCE

AMERICAN CRAFT THEATER—241 W. 55th (245-3903). 12/11–14 at 7:30, 12/15 at 3: The Manhattan Ensemble's "The Conference of the Birds." $8.

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 12/13, 14, 20, 21 at 11:00: Harry Whitaker Sheppard in "Harrysheppardizing," $7.

FRANKLIN FURNACE—112 Franklin (925-4671). 12/12 at 8:30: Angelika Wanke in "Heloise's Bird." $5. 12/15 at 8:30: Alyson Pou in "The Banana's Revenge and Other Tales of Passion," with music by David Bond. $5.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Origami Holiday Tree; thru 1/5 . . . Masterpieces of the American West; thru 2/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Working in Brooklyn: Sculpture; thru 1/6 . . . A Summer's Day: Photographs by Joel Meyerowitz; thru 1/6 . . . Jennifer Bartlett; thru 1/6 . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; 12/12–2/17.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; 12/17–3/9.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . . Collection Gallery: Jiri Kolar; thru 1/5.

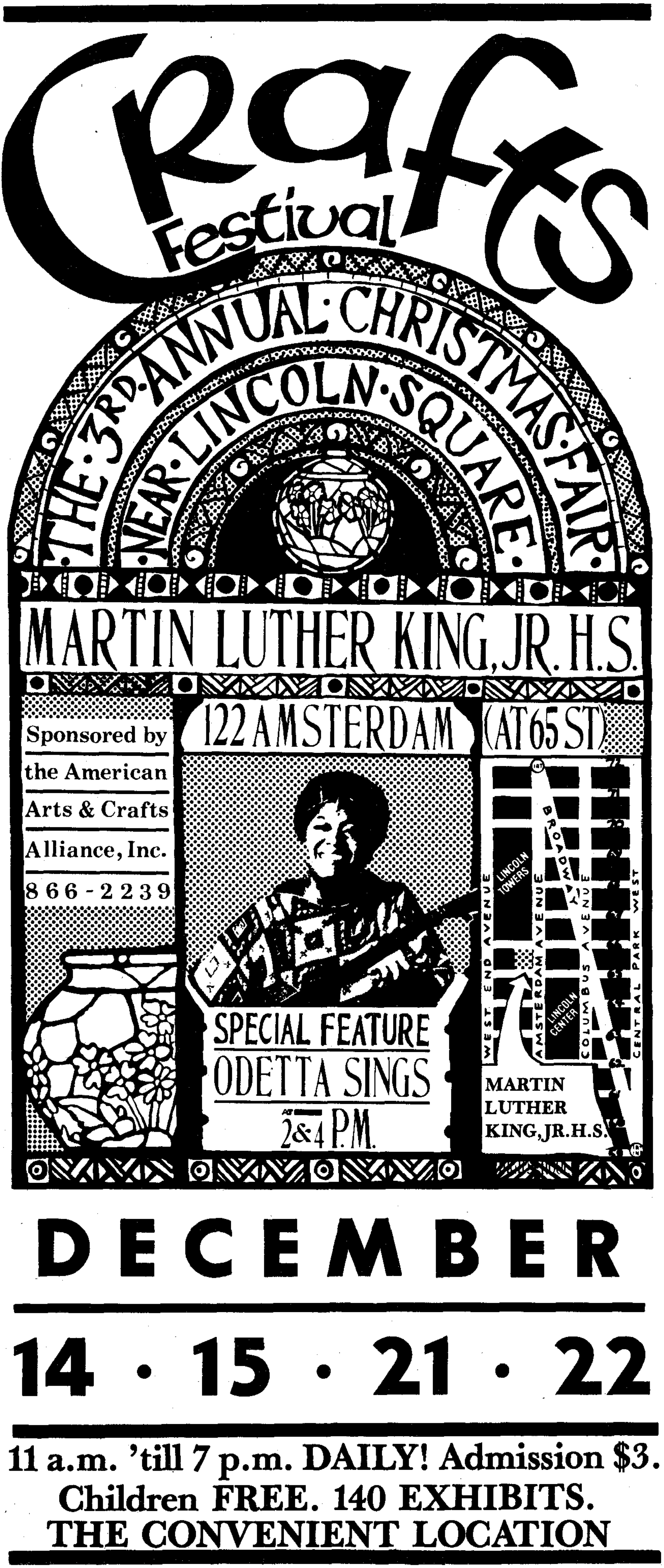
JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/1 . . . Recent Israeli Art: Selections from the Jewish Museum's Collection; thru 2/28.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300–1900; thru 1/5 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Annual Christmas Tree and Baroque Creche Display; thru 1/5 . . . Andre Kertesz: Of Paris and New York; 12/12–2/23. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . .Mark Twain and Bret Harte; thru 1/26 . . . Christmas Themes in Illuminated Manuscripts; thru 1/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). . .



Crafts Festival

THE 3RD ANNUAL CHRISTMAS FAIR

NEAR LINCOLN SQUARE

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SPECIAL FEATURE ODETTA SINGS AT 2&4 P.M.

DECEMBER

14 · 15 · 21 · 22

11 a.m. 'till 7 p.m. DAILY! Admission $3.
Children FREE. 140 EXHIBITS.
THE CONVENIENT LOCATION

Contrasts of Form: Geometric Abstract Art 1910–1980; thru 1/7 . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; thru 1/6 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory/The Loss of History; thru 1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Tesoros De Espana: Ten Centuries of Spanish Books; thru 12/30. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). The Photography of Imogen Cunningham: A Centennial Selection; 12/13–1/30.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/11 at 10: Important Paintings and Screens by Shibata Zeshin. On view from 12/7. 12/11 at 10:45 & 2: Fine Japanese Works of Art. On view from 12/6. 12/13 at 2, 12/14 at 10 & 2: Important 20th Century Decorative Arts including 19th Century Sculpture. On view from 12/7. 12/13 at 6: Important Architectual Designs and Commissions including American Arts and Crafts. On view from 12/7. 12/14 at 3:30: Important Art Nouveau The Joel Schur Collection. On view from 12/7. **East**, 219 E. 67th St. (606-0400). 12/11 at 2: Continental, English, and American Silver. On view from 12/7. 12/12 at 10 & 2: Antique and Fine Jewelry. On view from 12/7. 12/17 at 10: Furniture, Paintings, and Decorative Objects. On view from 12/13.

DOYLE—175 E. 87th St. (427-2730). 12/11 at 10: By Order of the Provident Loan Society of New York Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from 12/7. 12/11 at 7: Annua Christmas Gifts Auction. On view from 12/7.

PHILLIPS—406 E. 79th St., (570-4830). 12/14 at 11 Collectibles including Lead Soldiers, Corkscrews Cold Painted Bronzes, Dolls, Toys, Teddy Bears, Biscuit Tins and Royal Commemorative Items. On view from 12/7.

SOTHEBY'S—York Ave., at 72nd St. (606-7000) 12/11,12 at 2: Objects of Vertu, Faberge and Russian Works of Art, English and Continental Silver. On view from 12/6. 12/11,12 at 10:15 & 2: Arcade Auction: Jewelry. On view from 12/6. 12/13 at 10:15 & 2: Arcade Auction: 19th Century Paintings. On view from 12/8. 12/17 at 10:15 & 2: Arcade Auction Decorations, Furniture, and Rugs. On view from 12/12.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, December 11

CLEVELAND ORCHESTRA, Christof von Dohnanyi conductor; pianist Alicia de Larrocha. Hartmann's *Adagio*, Symphony No. 2 (N.Y. premiere); Mozart's Piano Concerto No. 22; Brahms's Symphony No. 1. Carnegie Hall at 8. $11–$26.

MESSIAH, by Handel. Musica Sacra Chorus and Orchestra, Richard Westenburg conductor; Sylvia McNair, Michael Chance, David Gordon, David Evitts. Avery Fisher Hall at 7:30. $10–$20.

MUSIC TODAY, Gerard Schwarz conductor. Druckman, Riegger, Kolb (U.S. premiere), Crumb. Merkin Concert Hall at 8. $10.

ISRAELA MARGALIT, pianist; baritone Tom Krause, violinist Stephen Kates, violist Marcus Thompson, violinist Benny Kim, cellist Bob McDuffie. Music by Robert and Clara Schumann. Carnegie Recital Hall at 8. $12.

ROBERT MANN, violinist/**STEPHEN HOUGH,** pianist. Beethoven's Sonatas Nos. 1, 5 ("Spring"), 2, and 7. 92nd Street Y at 8. $12.50.

OLIVER LAKE, saxophonist, with other performers in music including improvisations. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ENSEMBLE 13—Chamber music by Handel, Paert, Bach, Beethoven. Great Hall, Cooper Union, Third Ave. and 7th St., at 8. Free.

MICHAEL NOSAL, pianist. Works by Mozart, Chopin, Schubert. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JANET FRIEDMAN-CHINELLI, soprano/**DENNIS CHINELLI,** guitarist-lutanist. Music of Campian, Brambilla, Sor, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

ZAIDEE PARKINSON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

"MESSIAH" SING, with the church choir. St. Bartholomew's, Park Ave. and 51st St., at 12:10. Free.

KENNY BURRELL, guitarist. Jazz. St. Peter's Church, Lexington Ave. and 54th St.(935-2200), at 12:30. $2.

CHEMCOURT ATRIUM CONCERTS—At noon: New York Kammermusiker. At 5: Marco Rizo and Latin jazz. Park Ave., 47th–48th Sts. Free.

Thursday, December 12

NEW YORK PHILHARMONIC, Charles Dutoit conductor; violinist Glenn Dicterow. Copland's *Dance Symphony*; Barber's Violin Concerto; Mussorgsky-Ravel's *Pictures at an Exhibition.* Avery Fisher Hall at 8. $6–$30. Note: rehearsal at 9:45 a.m. Thurs.; $3.

MUSIC OF ANDREW LLOYD WEBBER—Orchestra of St. Luke's, Boys Choir of Harlem, Maureen McGovern, others; David Caddick conductor. Music from *Cats, Evita,* other shows, and *Requiem*. Benefit for Emmaus. Carnegie Hall at 8. $12–$50.

THE KING'S SINGERS—Christmas music of the Renaissance, and works by Janacek, Menotti, Manners (world premiere), and popular songs. Alice Tully Hall at 8. $17.50.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. Music by Bacon, Carter, Fennelly, Brahms. Carnegie Recital Hall at 8. $10.

AEMIKO IINUMA, soprano, with assisting artists. Mozart, Handel, Obradors, Copland, Hirai (premiere), others. Merkin Concert Hall at 8. $10.

HOLLY NEAR, with pianist John Bucchino, signing by Susan Freundlich. Beacon Theater, Broadway at 74th St. (787-1477), at 8. $12, $14.

CONCORDIA, A CHAMBER SYMPHONY, Martin Alsop conductor; flutist Barli Nugent, oboist Franck Avril, trumpeter Chris Gekker, pianist Norman Krieger. Barber, Milhaud, Kern/Anderson (world premiere), Clara Schumann (N.Y. premiere), Stravinsky. Town Hall at 8. $10, $16.

MANNES CHORUS, Amy Kaiser director. Works of Britten, and Haydn's *Lord Nelson Mass*. Central Presbyterian Church, Park Ave. at 64th St., at 8. Free.

OLEG MAISENBERG, pianist. Works of Schubert and Liszt. Metropolitan Museum at 8. $10.

CLASSIC BRASS ENSEMBLE—Works by Bach, Sheetham, Purcell, Handel, Brahms, and seasonal music. Church of the Heavenly Rest, Fifth Ave. and 90th St., at 7. $5 donation.

MODERN MUSIC ORIGINALS—Halpin, Hardish, Luening, others, for voice and instruments. With the New Calliope Quartet and other performers. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

ECHOES OF HARLEM—Dakota Staton, Doc Cheatham, Chuck Green, others. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

JOHN HIRTEN, organist. Bach, Hindemith, Dubois. St. Paul's, Broadway and Fulton St., at 12:10. Free.

CLARINET COMPETITION FINALS, of the Naumburg Foundation. Carnegie Hall, 9 a.m.–4 p.m. Free.

BARRY BRYSONS DIXIELAND BAND—Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

GEORGE KEHLER, pianist. Lincoln Center Library at 4. Free.

CHEMCOURT ATRIUM CONCERTS—At noon: I Giullari di Piazza, with traditional Italian folksongs. At 5: Manhattan Marimba Quartet. Park Ave., 47th–48th Sts. Free.

SCOTT JACKSON WILEY, guitarist. All-Bach program. Pierrepont Street Chapel, First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn, at 8. $3.

BARGEMUSIC—Carl Albach, Scott Thornburg trumpeters; trombonist Ronald Borror; tubaist David Braynard; hornist William Purvis. Music by Speer, Bach, Leclerc, Poulenc, Wolpe, Bach. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

PINEHURST TRIO—Music by Haydn, Danzi, Bach, Vivaldi, Beck (premiere). Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (548-8200), at 8. $5.

DAVID BILGER, trumpeter. Bronx Community College Schwendler Auditorium, University Ave. and W. 181st St., at 12:30. Free.

BROOKLYN COLLEGE COLLEGIUM—Brooklyn Center, Flatbush and Nostrand Aves., at 8. $3.

POOR GENIUSES—Jazz. McGinley Center, near Fordham U. Southern Blvd. entrance, Bronx (364-5159), at 8. $1.

Friday, December 13

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; French-hornist Hermann Baumann. Zemlinsky's Sinfonietta, Op. 23; Mozart's Horn Concerto No. 3; Dvorak's Symphony No. 7. Carnegie Hall at 8. $14–$25.

NEW YORK PHILHARMONIC—See 12/12. Today at 2.

GEORGE WINSTON, pianist. Avery Fisher Hall at both 6 and 11 p.m. $13.50–$17.50.

SABICAS, guitarist. Town Hall at 8. $11.50, $14.50.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; soprano Wendy Hill. Schubert's "Unfinished" Symphony; Mahler's Symphony No. 4. Trinity School, 101 W. 91st St. (206-0438), at 8. $9.

THOMPSON TWINS, with Orchestral Manoeuvres in the Dark. Madison Square Garden at 8. $17.50.

RUSSIAN CHAMBER CHORUS, Nicolai Kachanov conductor. Christian sacred music from the 12th century to today. St. Thomas Church, Fifth Ave. and 53rd St. (796-4990), at 8. $10.

CHRISTMAS RAPPINGS, by Al Carmines. The Christmas story in urban terms. With the composer and others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $5.

GEORGE KEHLER, pianist. Carnegie Recital Hall at 8.

MANNES GUITAR ENSEMBLE—Mozart, Vivaldi, Loeb, Champlin, Brouwer. Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

MANHATTAN MARIMBA QUARTET—Works by Benary, Reich, Kupferman, others. Loeb Student Center, Top of the Park, 566 LaGuardia Pl., at 8. $3.

MUSIC BY KRISTIN WENDLAND—Performers are faculty and students. Third Street Music School settlement, 235 E. 11th St. (777-3240), at 8. Free.

THE ART MOB—Folk songs, including sacred harp music. Ronald Feldman Gallery, 53 Mercer St. in SoHo, at 7:30. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 8. Free.

CHEMCOURT ATRIUM CONCERTS—At noon: Tahuantinsuyo; folk music of the Andes. At 5: Vincent LaSelva's New York Grand Opera Singers; arias and duets. Park Ave., 47th–48th Sts. Free.

OPERA FORUM—Lincoln Center Library at 4. Free.

WAVERLY CONSORT, Michael Jaffe director. "The Christmas Story," told with music, costumes, pageantry. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at both 7 and 9:15. $12.50, $20; children 16 and under half-price. Also Sat.

Saturday, December 14

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; soprano Anja Silja. Ives's *The Unanswered Question*; Schoenberg's *Erwartung*; Beethoven's Symphony No. 5. Carnegie Hall at 8. $11–$26.

NEW YORK PHILHARMONIC—See 12/12.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE, with pianist Robert Levin. Beethoven's Sextet for Horns and String Quartet; Trio, Op. 11; Horn Sonata, Op. 17; "Archduke" Trio. Alice Tully Hall at 3. $12, $15.

RUSSELL SHERMAN, pianist. Mozart, Janacek, Beethoven, Liszt. 92nd Street Y at 8. $11–$15.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor; organist Walter Hilse, pianist Constance Cooper. "Welcome Yule!" Josquin, Victoria, Holst, P.D.Q. Bach, others. Merkin Concert Hall at 8. $10.

EMERSON STRING QUARTET—Haydn's Quartet in G; Mozart's Quartet in F; Schubert's Quartet "Death and the Maiden." Metropolitan Museum at 8. $10.

GRANDE BANDE OF NEW YORK, the BoyQuire of the Early Music Foundation, and the Court Dance Company, directed by Frederick Renz. Staged version of Schutz's *Christmas Story.* Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. $10, $15.

CHRISTMAS CONCERT—Music by Jolivet, Ravel, and Vivaldi's *Four Seasons.* Mannes student string chamber orchestra, instrumentalists. Yves Abel conductor. Benefit, the Hermetic Society/Manhattan Organon (315-2740). CAMI Hall, 165 W. 57th St., at 7:30. $5.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Works by Britten, Byrd, songs and carols for Christmas. St. Peter's Church, Lexington Ave. and 54th St. (873-4017), at 8. $10.

CRAIG HARRIS QUINTET, with Ronald Shannon Jackson. Jazz. Greenwich House, 27 Barrow St. off Seventh Ave. So. (431-3009), at 9 and 10:30. $10.

NABI TRIO—Carnegie Recital Hall at 8:30.

STELLA SIMEONE, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests pianist Keith Jarrett, clarinetist Richard Stoltzman. Bach's Sonata No. 2; Jarrett's *Sacred Ground* (world premiere); Brahms's String Sextet in G. Paula Cooper Gallery, 155 Wooster St., at 6. $7, cushions.

THE ART MOB—See 12/13.

PHIL CORNER/BILL HELLERMANN/DICK HIGGINS—Samaya, 75 Leonard St. (925-9763), at 8. $8.

RIVERDALE CHORAL SOCIETY—Lincoln Center Library at 2:30. Free.

BROOKLYN PHILHARMONIC CHAMBER GROUP, Tania Leon conductor/**ISCOTT CASABLANCA STEEL ORCHESTRA,** G.A. "Tony" Prospect director. A pops-classical program. Brooklyn Academy, 30 Lafayette Ave. (718-636-4100), at 8. $20, $25, and group rates.

HAYDN-MOZART CHAMBER ORCHESTRA, with the Cathedral Choir; mezzo-soprano Sharon Natalie, harpsichordist Andrew Appel, violinist Evan Johnson, flutist James R. Schlefer. Purcell, Maisel (world premiere), Bach, Haydn. St. James Cathedral Pavilion, Jay and Tillary Sts., Brooklyn (718-855-6390), at 8. $7.50.

WAVERLY CONSORT—See 12/13.

ST. LUKE'S CHAMBER ENSEMBLE—Bach's Oboe and Violin Concerto in c; Beethoven's Septet, Op. 20; Zwilich's Chamber Symphony. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $9.

THE CHIEFTAINS—"A traditional Irish Christmas," with actor Burgess Meredith, step-dancer Michael Flatley, straw dancers, and a children's choir. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2 and 8. $10–$16.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom conductor. Selections from Handel's *Messiah*; Haydn's *Harmonie Messe.* Old First Church, Seventh Ave. and Carroll St., Brooklyn, at 7:30. $7.

THE NEW YORK HARP ENSEMBLE—Music for Christmas by Corelli, Bach, Torelli, Wurtzler. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $4.50.

PAUL GABRIEL WINSTON, pianist. Ragtime, ethnic, and original music. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (648-7703), at 8. $5.

Sunday, December 15

VLADIMIR HOROWITZ, pianist. Carnegie Hall at 4. Sold out.

VIENNA CHOIR BOYS—Christmas program, including a costumed performance of Strauss's operetta *Wiener Leben.* Also M. Haydn, Buxtehude, Schubert, carols, folksongs. Avery Fisher Hall at 3. $10–$17.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 11/14 for program; in addition: Beethoven's String Quartet in B-flat. Today, at Alice Tully Hall at 5. $15.

BARBARA HENDRICKS, soprano, with pianist Ralf Gothoni. Songs of Mozart, Brahms, Debussy, Montsalvatge. Alice Tully Hall at 8. $15.

CHORAL SYMPHONY SOCIETY, David Labovitz director. Bach and Handel. Merkin Concert Hall at 8. $12.

ELLIOTT ROSOFF, violinist, with pianist Barbara Blegen. Music by Veracini, Brahms, Szymanowski, Franck. Merkin Concert Hall at 3. $8.

LAURENTIAN STRING QUARTET, with clarinetist Naomi Drucker, pianist Kazumo Hayami. Music by Meyer Kupferman, including a world premiere and two N.Y. premieres. Carnegie Recital Hall at 2. $8.

NOTA BENE, Peter Bellino conductor. Carnegie Recital Hall at 8:30.

ALFRED RIZZO, pianist. Carnegie Recital Hall at 5:30.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; Joe Szerly, tuba. Music by Grieg, Bizet, others. American Museum of Natural History, C.P.W. and 79th St. (663-6021), at 3. $4.

ZAIDA LEVIN, violinist/**ROBERT LEVIN,** pianist. Works by Handel, Mozart, Bach, Chausson, Szymanowski. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

THE VIRTUOSI QUINTET—"A Beethoven Celebration." New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission, $2.

COLUMBIA UNIVERSITY GLEE CLUB—Handel's *Judas Maccabaeus.* Hebrew Union College Brookdale Center, 1 W. 4th St. (674-5300), at 3. Free.

UNITED POLKA ARTISTS—Music and dance of Poland. Avery Fisher Hall at 8. Ticket price not known.

ANDRE WATTS, pianist. All-Liszt program. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $10–$20.

ST. LUKE'S CHAMBER ENSEMBLE—At 2. See 12/14.

BROOKLYN PHILHARMONIC—See 12/14.

JANE BARRY, soprano/**PAULA BING,** flutist/**WILLIAM ZITO,** guitarist. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4488), at 3. $2.

BROOKLYN COLLEGE CHAMBER CHORUS, Harry Saltzman conductor. Christmas music. Brooklyn Center, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

HOPEWELL CONSORT—Court and Christmas music. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with admission.

BARGEMUSIC—See 12/12. Today at 4.

LEHMAN COLLEGE COMMUNITY BAND, LEHMAN COLLEGE CHORUS, Jerome Sala conductor. Holiday music by Handel, Grofe, others. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

CONCERTS IN CHURCH SPACES—The choirs, in a program of international carols. **Brick Presbyterian,** Park Ave. at 91st St., at 4. Offering ... Central City Chorus, Charles Pilling director, with soloists and orchestra. Christmas music by Corelli, Finzi, A. Scarlatti. **Central Presbyterian,** Park Ave. at 64th St., at 4. $5 ... New York Concertino Ensemble, Theodore Platt director. Works by Haydn, Weber, Schubert, L. Mozart. **French Church,** 126 W. 16th St., at 5. $9 at door. Note: also at **Trinity Lutheran,** 31st Ave. and 37th St., Astoria, Queens, at 2. $7 at door ... Twenty singers in excerpts from Verdi, Puccini. Christ Church, Park Ave. and 60th St., at 2. $20 ... Christmas Candlelight Vespers, with choir, strings, trumpets, tympani, Cynthia Powell conductor. Christmas portion of Handel's *Messiah.* **Flatbush-Tompkins Congregational,** Dorchester Rd. and E. 19th St., Brooklyn, at 4. Offering ... *Messiah* sing-in, the Advent and Christmas portions; with the Canterbury Choral Society, Charles Dodsley Walker conductor. **Heavenly Rest,** Fifth Ave. and 90th St., at 4. $5, $10 ... Bach Vespers; organist Frederick C. Grimes conducts the Bach Choir, soloists, and orchestra. *Figa sopra il Magnificat,* S. 733. **Holy Trinity Lutheran,** C.P.W. and 65th St., at 5. Offering ... **Riverside,** the Drive at 122nd St. At 4 and 6:30: Candlelight Carol Service, combined choirs, the Handbell Choir, instrumentalists. At 3:30 and 6: carillonneur James R. Lawson. Free ... Candlelight Carol Service, with members of St. Luke's Orchestra, St. George Singers, puppets, in dance, drama, and music of the season, by Rutter, Willcock, Adam, Zulu hymns, others. **St. George's Episcopal,** 16th St. east of Third Ave., at 4. Offering ... Breve, with guests. Music for recorders, flutes, guitar, voice, et al, by Bach, Telemann, Praetorius. **St. Ignatius,** West End Ave. and 87th St., at 8. $5. Also at the church, at 4: the New Amsterdam Singers with music of Schutz; Clara Longstreth conductor; $8 ... The Canby Singers, Edward Tatnall Canby director. Unaccompanied choral music: motets, Brahms, Schutz. **St. John's in the Village,** Waverly Pl. and W. 11th St., at 4. $5 ... Grace Choral Society of Brooklyn; see 12/14. Today, **St. Jacobi Lutheran,** 5406 Fourth Ave., Brooklyn, at 4. $7 ... Organist Donald Joyce. Works of Bach. **St. John the Evangelist,** First Ave. and 55th St., at 3. $4 ...... Combined choirs of Chelsea Community and St. Peter's, in a candlelight carol service; works of Bach, Praetorious, others. **St. Peter's,** 346 W. 20th St., at 6. Donation ... Parkchester Chorus Christmas concert. Ringwald's *The Song of Christmas,* Moravian and Shaker carols, other works. **St. Peter's Episcopal,** 2500 Westchester Ave., Bronx, at 3. Offering ... **St. Peter's Lutheran,** Lexington Ave. and 54th St. At 5: Jazz Vespers, Galt MacDermot New Pulse Band; offering. At 7: Paul Knopf and Friends.

Monday, December 16

MESSIAH, by Handel. Banchetto Musicale, Martin Pearlman conductor. Carnegie Hall at 8. $8–$12.

AMERICAN CHAMBER ORCHESTRA, Charles Barker conductor; violinist Eric Wyrick. Vivaldi's *Four Seasons*; Corelli's *Christmas Concerto*; Respighi's *The Birds.* Merkin Concert Hall at 8. $15.

CHAMBER MUSIC SOCIETY—See 12/15. Today at 7:30.

VINCENZO TARAMELLI, pianist (N.Y. debut). Works by Scarlatti, Vivaldi, transcribed; also Scriabin and Rachmaninoff. Carnegie Recital Hall at 8. $7.

JAZZ NATIVITY—Maxine Sullivan, Charles "Honi" Coles, Music is by Dave Brubeck, others. Benefit for the Midtown Arts Common at St. Peter's. At the church, Lexington Ave. and 54th St. (935-2200), at 7:30. Cocktails, buffet. $200. Also 12/17, $15.

ZAIDEE PARKINSON, pianist/**EVA GRUSSER,** violinist. Sonatas by Beethoven and Mozart. Rutgers Church, 236 W. 73rd St., at 8. $6.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning director. Works by Tenney, Cowell, Wuorninen, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

STAMFORD SYMPHONY WIND OCTET—Beethoven's Octet and Rondino. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LINDA HALLMAN, mezzo-soprano, with **MIMI DYE,** violist, and **GARY GOODMAN,** pianist. Christmas music by Handel, Bach, Britten, Brahms, Holst. All Angels' Church, W. 80th St. near Broadway, at 8. Donation.

HAROLD STOVER, organist. Works of Bach, Sweelinck, Handel, others. Second Presbyterian Church, 6 W. 96th St., at 8. $5.

CHEMCOURT ATRIUM CONCERTS—At noon: Ebony Ecumenical Ensemble, with anthems, gospel. At 5: Atlixco Mariachi Band. Park Ave., 47th–48th Sts. Free.

BROOKLYN COLLEGE JAZZ ENSEMBLES, Stafford Horne director. Brooklyn Center, Whitman Hall, Flatbush and Nostrand Aves., at 8. $5.

LEHMAN COLLEGE PERCUSSION ENSEMBLE, William Trigg director. Lehman Center, Bedford Park Blvd. West, Bronx, at 12:30. Free.

Tuesday, December 17

NATIONAL ORCHESTRA OF NEW YORK, Kenneth Schermerhorn conductor; pianist Sergei Edelmann. Piston's *Lincoln Center Festival Overture*; Mozart's Piano Concerto No. 22; Shostakovich's Symphony No. 5. Carnegie Hall at 8. $5–$12.

NEW YORK PHILHARMONIC—See 12/12.

MUSICA CAMERIT, with mezzo-soprano Elaine Bonazzi, violinist Nicholas Mann. Joachim, Brahms, Bach, Kim, Beethoven. Merkin Concert Hall at 8. $10.

CHAMBER MUSIC SOCIETY—See 12/15. Today at 7:30.

KALICHSTEIN-LAREDO-ROBINSON TRIO, with violist Michael Tree, clarinetist Harold Wright. Haydn, Beethoven, Brahms. 92nd Street Y at 8. $11–$15.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; trumpeter Edward Carroll. Bach's complete Brandenburg Concertos. Town Hall at 8. $10–$16.

GIOVANNI DE CHIARO, guitarist. Bach, Giuliani, Ravel, Torroba, others. Carnegie Recital Hall at 8. $8.

CHAMBER PLAYERS OF THE LEAGUE/ISCM, with soprano Christine Schadeberg, pianist Martin Goldray, trumpeter Ray Mase, violinist Erica Kiesewetter. New British and American music, by Weir, Rands, Chaitkin, Gustavson, Benjamin (U.S. premiere). Symphony Space at 8. $7.

MESSIAH, by Handel. St. Thomas Choir, Concert Royal, Gerre Hancock conductor. St. Thomas Church, Fifth Ave. at 53rd St., at 7:30. Advance only (757-7013).

CLARION CONCERTS CHORUS AND CHAMBER ENSEMBLE, Newell Jenkins conductor; organist Walter Hilse. Music of Schutz, including *Christmas Oratorio.* Christ Church, Park Ave. and 60th St., at 8. $12.50.

WASHINGTON SQUARE CONTEMPORARY MUSIC—Wagemans, Ewazen, Moravec, Rzewski, Ives, Primosch. N.Y.U. University Theater, 35 W. 4th St., at 8. $5.

JAZZ NATIVITY—See 12/16. Tonight, no benefit; $15.

BRANDENBURG COLLEGIUM, Anthony Newman harpsichordist-director. Baroque concertos on period instruments. Holy Trinity Church, 316 E. 88th St., at 8: $6.

HOLY TRINITY LUTHERAN BACH CHOIR AND ORCHESTRA, Frederick Grimes conductor. Bach's *Magnificat.* Trinity Church, Broadway at Wall St., at 1. Free.

CHEMCOURT ATRIUM CONCERTS—At noon: New York Strings, with jazz. At 5: Hebrew Arts Chorale, with music for Hanukkah. Park Ave., 47th–48th Sts. Free.

BROOKLYN BOYS CHORUS—Christmas carols, Renaissance music, pop selections. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

BROOKLYN COLLEGE STRING ENSEMBLES—Brooklyn Center, Flatbush and Nostrand Aves., at 8. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 12/9, at 8: Rossini's *L'Italiana in Algeri*, Levine conducting; with Horne, Robinson, Ahlstedt, Monk, Malas. 12/10 at 8: Mozart's *Le Nozze di Figaro*, Levine conducting; with Vaness, Battle, von Stade, Raimondi, Allen. 12/11 at 8: Gershwin's *Porgy and Bess*, Vendice conducting; with Baskerville, Bradley, K. Williams, Mosley, Thacker, Thompson. 12/12 at 8: *Parade*, Rosenthal conducting; Satie's *Parade*, with Chryst and the Metropolitan Opera Ballet. Poulenc's *Les Mamelles de Tiresias*, with Daniels, Holloway, Monk. Ravel's *L'Enfant et les Sortileges*, with Harris, Martin, Dobish, Bradley. 12/13 at 8: *L'Italiana in Algeri*; same as 12/9. 12/14 at 1:30 (broadcast, WQXR): *Le Nozze di Figaro*; same as 12/10. 12/14 at 8: Gershwin's *Porgy and Bess*; same as 12/11, except C. Williams for Thacker, Baker for Thompson. 12/16 at 8: *L'Italiana in Algeri*; Levine conducting; with Horne, Merritt, Ernesto Palacio (debut), Monk, Malas. 12/17 at 8: *Parade*; same as 12/12, except Schexnayder for Monk, Merritt for Dobish.

Other

FEUERSNOT, by Richard Strauss. N.Y. premiere, sung in English, John Crosby conductor. Manhattan School of Music, Broadway and 122nd St. (749-2802). 12/11, 13 at 8; 12/15 at 2:30. $7, $10.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery, near Houston (228-8200). 12/13, 14, 28, 31, 1/4, 10, 11 at 7:30. 12/15, 29, 1/5, 12 at 2:30. $10. 12/15, a benefit entr'acte buffet; $25.

GIANNI DI PARIGI, a comic opera by Donizetti (American premiere). Vineyard Opera Shop, James Kurtz conductor. Susan Bloch Theater, 307 W. 26th St. (683-0696). Through 12/22: Fri., Sat., Sun. at 8, except 12/22 at 3. $12; seniors, students $10.

RUDDIGORE, by Gilbert and Sullivan. Village Light Opera Group. F.I.T. Theater, 227 W. 27th St. (279-4200). 12/12, 13, 14 at 8; 12/15 at 2. $9–$16.

THE MERCY OF TITUS, by Mozart. Staged version, in English, by Strawberry Opera. Donnell Library Center, 20 W. 53rd St. 12/12 at 5. Free.

GIANNI SCHICCHI, by Puccini. Staged version, by Brooklyn Opera Theater Company. Also concert version of Mozart's *The Marriage of Figaro*, Acts III and IV. In English. Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300). 12/14 at 8. $5, seniors $4.

LIGHT OPERA OF MANHATTAN—Herbert's *Babes in Toyland.* Through 12/29. Norman Thomas H.S., 111 E. 33rd St. (532-6180). Fri. at 8, Sat. at 3:30 and 8; Sun. at 3:30. Holiday extras: 12/23 at 3:30 and 8; 12/27 at 3:30. $17.50, $20. Seniors, children under 12, $12.

OPERATIC SCENES—Mannes College of Music Opera Dept. Scenes from *Tosca, Werther, the Magic Flute,* others. Mannes College, 150 W. 58th St. (580-0210). 12/9, 11 at 7:30. Free.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/14, 28 at 8; 12/22 at 3; 12/31 at 9. $16.

DANCE

Alvin Ailey American Dance Theater

CITY CENTER—Through December 29. Tickets $10–$30, except Sat. matinees $10–$25. 12/10 at 8: *Isba; Treading; Lament*, by Louis Johnson; *The Stack-Up.* 12/11 at 8: *Memoria; Fontessa and Friends; Speeds.* 12/12 at 8: Alvin Ailey will introduce an all-Ailey program: *Night Creature, Love Songs, For Bird With Love, Memoria.* 12/13 at 8: *Concerto in F, Lament, Suite Otis.* 12/14 at 2: *Isba, Treading, How to Walk an Elephant, The Stack-Up.* 12/14 at 8: *Divining, For Bird With Love, Revelations.* 12/15 at 3: *Night Creature, Treading, Lament, Suite Otis.* 12/17 at 8, "In the Black Tradition," program introduced by Judith Jamison: *Blues Suite, Cry, Rainbow 'Round My Shoulder, Revelations.* 12/18 at 8: *Memoria, For Bird With Love, Speeds.*

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. Through 1/5: *The Nutcracker.* 12/10, 11, 12 at 6; 12/13 at 8; 12/14 at 2 and 8; 12/15 at 1 and 5; 12/17, 18, 19 at 6; 12/20 at 8; 12/21 at 2 and 8; 12/22 at 1 and 5.

Bill T. Jones/Arnie Zane & Co.

JOYCE THEATER—December 10–22. Tickets $15. Program A: "Freedom of Information" (N.Y. premiere)—12/10, 15 at 7:30; 12/12, 17 at 8; 12/22 at 2. Program B: "Secret Pastures"—12/13, 19, 20 at 8; 12/14 at 2. Program C: Mixed repertory—12/11, 14 at 8; 12/15 at 2; 12/21 at 2 and 8. Program D: solo works by Jones–12/18 at 8, 12/22 at 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Anna Sokolow's Players' Project.** Program A, an untitled work based on Poe—12/11–14 at 8. Program B, the Poe work, plus new pieces by company members—12/15 at 2.

Other

AGLAIA DANCE PRODUCTIONS—Workwith Dancers Company, dance by Susan Osberg, live music by Richard Peck. 12/12, 13 at 8:30 . . . **Untitled 1985,** by Alice Kaltman. 12/14, 15 at 8. At Middle Collegiate Church, 50 E. 7th St. (718-857-1409). $7.

ALVIN AILEY REPERTORY ENSEMBLE—Pace U., Schimmel Center (488-1715). 12/14 at 8. $12.

A BAKER'S HALF DOZEN—Works by Kent Baker. Dance Loft, 264 1st St. 12/14 at 8, 12/15 at 2. $4.

FRESH TRACKS—New work by six young choreographers: Carlson, Dendy, Epstein, Gross, Koplowitz, Porter. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/10, 17 at 8. $7.

JOAN ERSKINE AND THE CONSTRUCTION COMPANY/LOI KAIL AND DANCERS—Cunningham Studio, 55 Bethune St. (718-237-0239). 12/13, 14 at 9. $6.

LABYRINTH DANCE THEATER—Company includes two singers, a cellist, and a pianist, with choreography by Sasha Spielvogel. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (548-8200). 12/14 at 8:30. $6.

MANHATTAN DANCE-THEATER—"The Nutcracker." YWCA, Lexington Ave. at 53rd St. (718-565-6101), 12/14 at 2 and 8. $7.

MARK MORRIS—New and recent work in two programs. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). Through 12/22: 12/11–14, 12/18–21 at 8; 12/15, 22 at 3 and 8. $8.

MIMI GARRARD DANCE THEATRE—New and repertory works. Garrard Studio, 155 Wooster St. (674-6868). 12/16, 17, 19, 20, 21 at 8. $7.

MIN TANAKA'S LA MAMA DANCE PREMIERE—La Mama, E.T.C., 74A E. 4th St. (475-7710). 12/11–29; only Wed.–Sun., at 7:30. $8.

PHYLLIS ROSE DANCE COMPANY—"Dansampler No. 5." Dance Center, Emanu-el Midown Y, 344 E. 14th St. (673-2207). 12/14, 15 at 8. $8.

SHARON LOWEN—Odissi, classical dance of India. Metropolitan Museum Uris Auditorium Fifth Ave. at 81st St. (362-0290). 12/15 at 2:30. $8.

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OTHER EVENTS

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—With the Rockettes, the traditional "Living Nativity" pageant, and some big new numbers. Through 1/9/1986, at Sixth Ave. and 50th St. (757-3100). Show times vary, Wed.–Mon. Reserved seats, $24; general admission, $19.

MORE HOLIDAY ENTERTAINMENTS—Join in **The Christmas Revels** at Symphony Space, Broadway at 95th St., with folk singer Jean Ritchie, saxophonist Stan Strickland, the Bear Mountain Brass Band, the Hudson Valley String Band, mummers, the St. Mark's Dance Company, and scores more in an American-style funfest whose setting is the Kentucky mountains. There'll be performances of "The Cherry Tree Carol" and "St. George and the Dragon," along with a sing-along for the audience. 12/13 at 8; 12/14 at 3 and 8; 12/15 at 2 and 7; $10–$15 (864-5400) . . . **A Gift of Light,** a multi-media celebration of Hanukkah, is a family affair 12/15 at 2, at the 92nd Street Y (427-4410) on Lexington Ave. Through folk music and dance and special effects, the Parparim Ensemble evokes the Israeli cultural spirit, past and present, in a program created by the late Fred Berk. $6 . . . The **customs and folk music of Polish Christmases** will be part of two special days at the American Museum of Natural History People's Center, C.P.W. at 79th St., hosted by the Polish Theatre Institute, 12/14, 15, 1–4, and free. Folk art of Poland will be on view, too, and you'll find out about the Winter Solstice and the Christmas folklore of the Tatra Mountains, from actors, singers, and a pianist . . .**Madrigal, a Christmas Feast,** is a benefit for Covenant House, and includes the banquet as well as wassailing, minstrels, jugglers, singers, and a 14-piece chamber orchestra. Hosts are "Lady Judith, Lord William, and the Royal Court," and dates are 12/11–15, 18–22, all at 8. $50, or $100 for opening night (877-1684) . . . The annual **tuba concert** in the Plaza at Rockefeller Center will be on 12/15 at 3:30. Harvey Phillips has rounded up 400 tubas and their formidable players for the afternoon . . . **The Daily News Nativity,** by the Bread and Puppet Theater of Vermont, will take the stage at Judson Memorial Church, 55 Washington Square So. (473-6449), for a holiday turn: 12/12–21 at 8 (except the 16th), and matinees at 5, 12/20, 21. $5. "Text sources" are the New Testament and *The Daily News*, and among the cast of this secular re-telling are a herd of cows and a chorus of beds . . . The **Market at Citicorp,** Lexington Ave. and 53rd St., is all done up for the holidays, and during the day and early evening, you'll see and hear choirs, strolling carolers, brass ensembles, and origami how-to sessions. 12/11 at noon, the Mosaic Trio plays music for Hanukkah, and at 5, the Trio Chanticlaire offers Renaissance Christmas music. "Jingle Bell Rock," a staged musical revue, is onstage at 5:30 on 12/12, 19. All free, of course . . . **La Cantata dei Pastori** ("The Shepherd's Cantata"), a 300-year-old Neapolitan pageant-comedy is the holiday gift of I Giullari di Piazza, whose players will peform at the Arts at St. Ann's, Clinton and Montague Sts., in Brooklyn Heights (718-834-8794), 12/15 at 4. Period songs, dances, costumes, and instruments are part of the picture, as is an interpreter to relay the 17th-century dialect. $10.

CELEBRATIONS ON AN INTIMATE SCALE—Christmas caroling for everyone, 12/15, noon–4, hosted by the Union Square Park Community people and the 5 Parks League. The singers start out in Washington Square Park, go on to Tompkins Square, then Stuyvesant, Madison, and Union Square, and there'll be refreshments afterward . . . **Two Hanukkah dates** we've been told about: At the National Council of Jewish Women, 9 E. 69th St. (535-5900), 12/10, 1–3 and 6–8. Candle-lighting ceremony, foods of the holiday, and Lori Wilner to entertain; $7.50. And at JASA, 40 W. 68th St., the Hebrew Arts Chorale, conducted by Elayne Robinson-Grossman, will offer a program called "Freedom Sounds, Joyous Sounds—the Sounds of Hanukkah"; date is 12/15 at 2; $1 . . . The New York Public Library invites new Friends to a **Holiday Open House,** 12/13 at 6, where children are the special guests of the Mistletoe Faerie. $35 makes you a Friend of the Library and admits you and up to three of your family (930-0730) . . . A **holiday party** given by the Milton J. Goodman League for Mental Health is a benefit gathering 12/15 at 1:30, with comedy, magic, a boutique corner, raffling of door prizes, music, and dancing, and refreshments, of course. At Lenox Hill Hospital, 131 E. 76th St., Einhorn Auditorium. $5.

TWO TOURS (the usual Tours section will return to this page next issue): The **Brooklyn Historical Society,** 128 Pierrepont St. (718-624-0890), will have a bus-and-visit tour around some of the outdoor house decorations, 12/15 at 3. Meet at the Society; $7.50 . . . The **Outdoors Club** will trek around the Upper East side on an art-history tour. 12/14 at 2, meet on the Metropolitan Museum upper steps (718-476-2415). $1.

SOME SPECIALS TO NOTE—Another of those kilt-swirling, bagpipe-skirling events, a performance by **Her Majesty's Royal Marines and the Argyll and Sutherland Highlanders,** is coming to Madison Square Garden (564-4400), 12/15 at 1:30. $7–$14 for a trip to Scotland; smell the heather? . . . How can we look without touching? **Bide-a-Wee Home's pet-adoption fair** is a can't-resist event, at Citibank's Broadway and 40th St. branch, 12/9–13, 10–3; you have to be at least 21 (I.D.'s needed) to become an adopter here; and all adoptees have been inoculated, are healthy, and adults among them have been neutered . . . **Music and dance of Sweden, in a Winter Folk Festival,** 12/14 and 15. There'll be artists and entertainers from Sweden, and workshops in both music and dance; also a multi-ethnic dance and party Sat.; $6 admission. There are two sites for all this: Ethnic Folk Arts Center, 179 Varick St., and NYU's Loeb Student Center, 566 La Guardia Pl. For other fees and the schedule: 691-9510, or drop by Varick St.

HOLIDAY VISITS—Candlelight open houses in two charming enclaves this weekend: At the 18th-century **Abigail Adams Smith Museum,** 421 E. 61st St., 12/11, 12, 13, 5:30–8p.m.—nine period rooms decorated in period fashion, with refreshments a part of it all; $3, seniors and students $2. At **Richmondtown Restoration,** the historic village in Staten Island, lantern-lit tours of some of the decorated homes and shops, including some games and music. 12/14, 5–11 p.m.; $30 a couple, and you should reserve (718-351-1611).

SOME SALES FOR GIFT-BROWSING—Brief reminders: **Craft Students League of the YWCA,** a show/sale 12/11–20, Mon.–Thurs. 11–7, Fri. and Sat. 11–3; 610 Lexington Ave. at 53rd St. . . . **Christmas Crafts Festival,** at Martin Luther King Jr. High School, behind Lincoln Center on W. 65th St. 12/14, 15, 21, 22, 11–7; $3 covers all four dates. A special here: the wondrous Odetta will perform each day at 2 and 4 . . . An **Art and Antiques Auction** to benefit the Irvington House Institute for Medical Research is on at Sotheby's, York Ave. at 72nd St., 12/12, with a "Scottish Christmas" theme. There is a reception and a dinner dance too—$250 for all three events, $75 for the auction and reception (758-8250). You'll find furniture and small items, porcelain and crystal . . . **Crafts sale for human rights,** 12/14, 15, noon–8, at Washington Square Church, 133 W. 4th St.; $1 donation to the Westside Committee for Human Rights; among other items, batik-dyed crib quilts and country patchwork . . . **Zen Arts Sale,** 12/14, 15, 10–6, at the New York Zendo, 223 E. 67th St.; $1 admission; calligraphies and scrolls and bronze statues from the Orient, contemporary crafts, vintage Japanese clothes, and more . . . **Records Flea Market,** 12/14, 15, 11–4, at 253 W. 72nd St., second floor—how about a rare "Santa Claus Is Coming to Town"?

SPORTS

PRO FOOTBALL—Jets: 12/14 at 12:30 vs. Chicago Bears. Giants Stadium, East Rutherford, N.J. (421-6600). $15.

PRO BASKETBALL—Knicks (Madison Square Garden: 564-4400): 12/12 at 7:30 vs. Nets; 12/14 at 7:30 vs. San Antonio; 12/17 at 8 vs. Lakers. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 12/14 at 7:30 vs. Indiana. $6–$17.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 12/15 at 7:30 vs. Pittsburgh. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 12/14 at 7:05 vs. St. Louis; 12/17 at 8:05 vs. Buffalo. $16–$25.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 12/11, the Joe Palmer; 12/14, the Nashua; 12/15, the Gallant Fox.

CHILDREN

HAPPY CONCERTS FOR YOUNG PEOPLE at Avery Fisher Hall (Lincoln Center: 874-6770). Gian Carlo Menotti's "Amahl and the Night Visitors," a miracle opera for children, is the story of a boy and the Three Wise Men on their way to Bethlehem; featuring live animals. 12/14 at 11 and 1. $8–$18.

JENNIFER AND HER BAG LADY will be performed at Hartley House Theatre (413 W. 46th St.: 666-1716). It's about a youngster recently moved to NYC and a former vaudevillian who is now a shopping-bag lady; book by Lee Frank, music and lyrics by James Beloff. 12/14 at 8. Adults, $4; children, $3.

SANTA CLAUS IN CONCERT will be presented at Manhatten Savings Bank (Madison Ave. at 47th St.: 688-3000). Singers and skaters perform on a small stage and ice rink in the bank's lounge; written by Anthony Polistina. 12:15 and 1:15, through 12/23. Free.

ANDROCLES AND THE LION will be at the Jazz Center of New York (380 Lafayette St., 3rd fl.: 505-5660). Mime, physical comedy, music, and the spoken world are all used to tell this fable; music by Tom Brown, direction by Lynnette Barkley. 12/13 at 8, 12/14 at 2. Adults, $8; children, $6.

CHILDREN'S HOLIDAY FAIR at South Street Seaport Museum (207 Front St.: 669-9424). Celebrate the season in 19th-century style. 12/14, 11 a.m. to 5. Free with museum admission: adults, $4; seniors, $3; children under 12, $2.

THE BUBBLES PLAYERS perform at the LaGuardia Community College (31-10 Thomson Ave., Long Island City: 718-626-8744). It's a story about a boy who wants to meet the Three Wise Men and dreams of three mice instead. 12/14 at 11:30 a.m. (English) and 1 (Spanish). Adults, $3; children, $2.

TOYSHOP is presented by the Heights Players Theater for Children (26 Willow Pl., Brooklyn: 718-237-2752). Andi Stryker-Rodda wrote, Charles Wantman directed. 12/13 at 8, 12/14–15 at 2. $3.

PAPAGENO PUPPET THEATRE presents "The Nutcracker" at the Brownstone Center (128 W. 80th St.: 316-6812). Sat. and Sun. at 1 and 2, through 12/31. $2.50 (reservations required).

THE HOLIDAY HULLABALOO will be presented at the Little Theatre at Hunter College (Lexington Ave. at 68th St.: 772-4321). Visit Industriana, a planet where play has been banned for years. 12/11 at 2 and 7, 12/12 at 10:30 and 7:30, 12/13–14 at 10:30 and 1. $3, $5 (reservations suggested).

HARK THE HERALD CENTER (One Herald Square: 244-2555)—12/15 at 1 and 2: "Hansel and Gretel Puppet Show" (Central Park Level Five); at 3: "Hello Kitty

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and Her Friends" at Kitty House (Central Park Level Five). Free.

MELVIN, a musical play, is sponsored by the Hispanic Organization of Latin Actors (No Smoking Playhouse, 354 W. 45th St.: 595-8286). 12/14 at 3. $5.

BIG APPLE CIRCUS at Lincoln Center's Damrosch Park (Broadway at 63rd: 860-7320)—Clowns, horses, elephants, aerialists, acrobats, and jugglers under a fully-heated, Italian big-top tent. Special guest artist is Dimitri, until now a clown who was strictly Swiss. 12/11–12 at 11 and 6, 12/13 at 11 and 7:30, 12/14–15 at 12:30 and 4, 12/16 at 7:30, 12/17 at 11 and 7:30. $7–$25 (Call, because some performances may be sold out; others have reduced admission fees.)

THEATREWORKS/USA presents "Unbeatable Dr. Liz" at the Promenade Theatre (2162 Broadway, at 76th St.: 595-7500). Musical about Dr. Elizabeth Blackwell, the first woman in America to join the medical profession; by John Allen and Joe Raposo, directed by Jay Harnick. 12/14 at 1, 12/15 at 12:30. $9, $12.

SATURDAY CHILDREN'S SERIES at The Triplex (Borough of Manhattan Community College, 199 Chambers St.: 618-1980) presents "A Christmas Carol," performed by Plaza Productions. 12/14 at 1. $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.: days, 772-9180; eves, 249-8569) presents "Peter Pan Meets the Wizard" at 1 and "Rumpelstiltskin" at 2:30, on 12/15. $3.95.

PUPPETWORKS, INC. (Old First Church, Carroll St. and Seventh Ave., Park Slope: 718-834-1828) presents "Balloons! Balloons! Balloons!," with the Grey Seal Puppet Studio. 12/15 at 2. $3.50. Also, the Puppetworks' "Macy Mouse and the Missing Christmas List" appears at Macy's Herald Square store (560-4441). Daily at 10:30, 11:15, 12 noon, 12:45, 1:30, 3:30, and 4:15, through 12/24. 50 cents.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.: 879-3316)—"Bear Cub Capers" performed by Hello Puppets. 12/13–14 at 11 and 1. $3.

LITTLE PEOPLE'S THEATRE COMPANY (39 Grove St.: 765-9540) presents "Wilbur, the Christmas Mouse" at 1:30 and "Santa Claus and the Magic Bell" at 3, every Sat. and Sun. through 1/5/86. $4.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. 12/15 at 11 (West Side) and 12:30 (East Side): Author John Stadler will read his stories and draw. Free.

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn: 772-0210)—Exhibits on weather, geology, etc. 12/14 at 1: Candlemaking at Belvedere Castle, with the Wiz; also at 1, at the Dairy, make Origami ornaments. Free but must reserve.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—12/14–15: "Season's Greetings With Glitter and Glue"—learn to design and print your own card, using vegetables, cut-outs, stamps, etc. On Sat. at 2, Fernando Perez of Con Edison will appear to present "The Energy Carol," an animated film based on Dickens's "A Christmas Carol." Free with museum admission. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 12/14 at 1:30: "Balloons! Balloons! Balloons!," clowning and mime from Grey Seal Productions; $2.50. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.); $1. Hours: 1–5, closed Mondays. Free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—12/11 at 2: Sign and symbols workshop; at 3: Native American trading post. 12/12 at 3:15: Sparkling gem workshop; at 7: "Collection Connection." 12/13 at 3:15: "Camel Caravan"; at 3:30: "Things That Money Can't Buy," a workshop about feelings. 12/14 at 10: Video Visions Club; at 1: "Gifts From Nature"; at 2: story time for preschoolers. 12/15 at 11: Live animals; at 1: Winnie Wilson Puppet Players. 12/16 at 3:45: Greenhouse open. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

CLAY PIT PONDS STATE PARK PRESERVE (Carlin St., off Sharrotts Rd., Charleston, S.I.: 718-967-1976)—12/14–15, 1 to 3: "Children's Holiday Ornaments Workshop." Free, but requires advance registration.

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B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.–Sat. noon–4. D Mon.–Fri. 4–9, Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scalloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V**

SPRING STREET—162 Spring St., at W. Broadway 219-0157. Casual. Continental/nouvelle. Spcls stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves. & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V**

TENNESSEE MOUNTAIN—143 Spring St., at Wooste St., 431-3993. Casual. American. Spcls: Canadia baby back ribs, chicken, chili, and muffins. Res. sug Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. t midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Forma American/international. Membership club at L (non member surcharge). D Mon.–Sat. 5–10. Table d'hôt Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar i the Sky:** Wine cellar setting. 7-course D with wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hor d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m (cover after 7:30), Sun. to 9 (cover after 4). No re Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC,**

YANKEE CLIPPER—170 John St., bet. South & Fron Sts., 344-5959. Casual. American/Continental. Spcl grilled swordfish, pompano, rack of lamb, Englis mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–15 **(M)** **AE, CB, DC, MC,**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

ATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

A GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

A GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

OTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: pan

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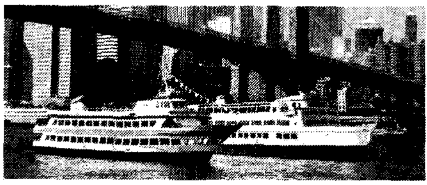

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HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5 - midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: buffalo steak, grilled fresh Maine lobster, New Orleans blackened redfish, medallions of veal and lobster. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m **(M)** **AE, CB, DC**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V**

JAKE'S—801 Second Ave., at 43rd St., 687-5320 Dress opt. American. Spcl: prime beef, veal, seafood Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11 Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal French. Spcls: côte de veau à la creme d'herbe fraîches, le cassoulet du Chef Toulousain, bay scallop sautées aux amandines. Res. nec. L Mon.–Sat. noon-2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun **(M-E)** **AE, CB, DC, MC, V**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Dress opt. Cuisin courante. Spcls: lobster ravioli with truffle sauce, roas loin of veal in oregano butter sauce, poached halibu on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. *Spcls: antipasto, seafood,* veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E)** **AE, CB, DC, MC, V.**

HE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

CARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. *Szechuan. Spcls: chicken chunks in garlic sauce,* Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

MITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: *noisette de veau, tripes à la mode de* Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA !—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. *Spcls: Irish stew, hot roast beef.* Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, flautas, avocado salad. L daily noon–4. D daily 4–11:30. **(M)** Also **Violetas—220 W. 13th St.,** 255-1710. **No credit cards.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** **AE, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat.11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11:30 p.m., Fri.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon

& sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343 Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun 11–6. **(M)** **AE, CB, DC, MC, V**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St. 249-6619. Dress opt. Middle Eastern/French. Spcls striped bass in phyllo, herbed rack of lamb, couscous Res. nec. D only Tues.–Sat. 6–10. Private parties Closed Sun. & Mon. **(M)** **AE**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual Japanese. Spcls: ten varieties of lobster, beef-asparagu yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. I Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V**

BARBIZON—140 Lexington Ave., at 63rd St., in th Golden Tulip Barbizon Hotel, 715-6929. Casua American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack c lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:3(Br Sun. noon–2:30. D daily 6–11. Private parties fo 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301 Casual. American/Continental. Spcls: Caesar salac raspberry duck, chicken potpie. Res. sug. D onl

Mon.-Sat. 5-11. Private parties for 25-65. Closed Sun. (M) AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

CHRISTI'S—1479 Frist Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5-11 daily. Private parties for 30-50. (M) AE, CB, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: *risotto ai porcini*, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

OEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6-midnight daily. (M) AE, CB, DC, MC, V.

E CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

E REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

ES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

ON'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. (M) AE, DC, MC, V.

ANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. (M-E) AE, CB, DC, MC, V.

AXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.-Sun. 6-2 a.m. Gypsy orchestra Tues.-Sun. Closed Mon. (M) AE, CB, DC, MC, V.

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. (M) No credit cards.

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.-Thurs. noon-11, Fri., Sat. till midnight. (I) AE.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M) AE, CB, DC, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. (M) AE, CB, DC, MC, V.

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. (M) Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. (M) AE, DC, MC, V.

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. (M) AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-10. Private parties for 15-125. (M) AE, CB, DC, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. (E) AE, DC.

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/11,12, High Society featuring Eddee Chamblee. 12/13,14, Rich Vitale Quartet. 12/15, "Sweet Hots" Trio. 12/16, Dorothy Parks & Trio. 12/17, Tad Shull Quartet. 12/18,19, John Richmond Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. 12/11, Buddy Rich. 12/12–15, Lionel Hampton. 12/16, Junior Mance All Stars. 12/17–22, Tania Maria with Eddie Gomez and Al Foster. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 12/11, The David Bromberg Band. 12/12, Three Guitars Three featuring Larry Coryell, Lorendo Almedia, Sharon Isbin. 12/13–15, Billy Cobham's Glass Menagerie. 12/16, Bagatelle; Jack Swersie. 12/18, Tom Paxton. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. 12/11–14, Stephanie Nakasian. Music from 9–1 a.m. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 12/14, Three Happy Fellows. 12/21, closed. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 12/15, Scott Hamilton Quintet and Maxine Sullivan. 12/16, Les Paul Trio. 12/17–22, jazz-pianist Ahmad Jamal and his Trio. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 12/12, Betsy Straton; Lori Carson. 12/13, Taj Mahal. 12/14, Melanie. 12/15, Comedy with Jane Brucker. 12/17, Joe Deacy. 12/18, The Dbs; Dreams So Real. 12/20, Ronee Blakley. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 12/11, closed. 12/12–14, Lisle Atkinson & Richard Wyands. 12/15, closed. 12/16, Bucky & John Pizzarelli. 12/17,18, Hal Schaefer & Linc Milliman. **Upstairs:** 12/13 at 9, Ellen Foley with Marc Shaiman, followed by Gail Boggs at 10:30, and Zora Rasmussan at midnight. 12/14 at 9, Jeff Tozer, followed by Cabaret Shows at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 12/11–14, Wed.–Sat. 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass.Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Mon. 10–3, Stan Edwards. Tues., 10–3, Chuck Wayne Trio. Sun. 5–10, Stan Edwards Duo followed by Brooks Kerr with Eric Lemon from 10–3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 12/11, Carol Harris. 12/12, K. Funk with Jonathan Hardy. 12/13, Jon Anderson; Daryl Grant Lindsay with Henry Jones. 12/14, C.J. McCaffrey & Michael Bonnabel; Margaret Avery with Dean Burris. 12/15, Lisa faith Phillips. 12/16, Jay Leonhart with Mike Renzi. 12/17, Sharon Foster. 12/18, Carol Harris. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 12/17, Arlen Roth. 12/11,18, Cookie Watkins. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 12/14,17–21, pianist Cedar Walton with Ron Carter on bass. 12/15,16, pianist Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/14, The New Orleans Sainted Sinners Dixieland Jazz Band featuring Orange Kellin, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. 12/17–1/18, singer Barbara Cook. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 12/11, Bruce Purse & the Pockebook Orchestra. 12/13,14, McCoy Tyner. 12/20,21, Michel Camilo Sextet. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. Thru 12/11,12,18,19, Dorothy Stallworth. 12/13,14, Phoebe Legere. 12/15, Jill McManus. 12/16, Keith McDonald. 12/17, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain. Thurs., Jack Mayhew & Co. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/12, Bad Brains; Fleshtones. 12/13, The Romantics. 12/14, Mr. Mister. 12/20, Oingo Boingo. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 12/11,12, The Chuck Loeb Band featuring Carmen Cuesta. 12/13,14, Hiram Bullock; Jaco Pastorius. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 12/15, Pharoah Sanders Quartet. 12/16, Dakota Staton. 12/17–22, Nat Adderley Quintet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 12/11, Elliott Murphy and Band. 12/12, Cakewalk. 12/13,14, Buster Poindexter. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/13,14,20,21, at 9 & 11, The Harlem Blues and Jazz Band and Mama Lu Parks and Her Savoy Lindyhoppers. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 12/15, David Murray Quartet featuring Don Hicks, Fred Hopkins, Ed Blackwell. 12/16, Mel Lewis & the Jazz Orchestra. 12/17–22, Kenny Burrell Trio. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 12/11–15, The David "Fathead" Newman Quintet. 12/16, Percy France. 12/18–22, The Lou Donaldson Quartet. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 12/14, pianist Kirk Lightsey with Cecil McBee on bass. 12/15, guitarist Gene Bertoncini with Gary Mazzaroppi on bass. 12/16, pianist Jim Roberts with Brian Torff on bass. 12/17–21, pianist John Hicks with Ray Drummond on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 12/11, Gary U.S. Bonds; G.C. Dangerous featuring Gene Cornish. 12/12, Allen Toussiant; David Keyes Band. 12/13,14, Dr. John; Steel Angel. 12/15, Mo Jo Blue Review; Cheater Jones. 12/16, Who It Is; Axiom. 12/17, Joe "King" Carrasco. 12/18, NRBQ; Jake and the Family Jewels. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 12/15, Emo Philips. 12/17–22, Yakov Smirnoff. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thr 12/14, comedians Richie Gold, Ben Creed, Joh Mulrooney, Hiram Kasten, Danny Curtis, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. Every Sun., The Comedy Show hosted b Hiram Kasten. **AE, CB, DC, MC, V**

GOODTIMES—449 Third Ave., at 31st St., 686-4250 Full menu, comics, singers and impressionists, ever Mon.–Sat. **AE, MC, V**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733 Magic cabaret with professional magicians, Fri.–Sa from 8 p.m. **No credit card**

MOSTLY MAGIC—55 Carmine St., 924-1472. Night club/theater featuring magic and comedy. 12/1 comedy show with Eddie Greenberg & Co. 12/1 magician Devlin and comedian Terry Day. 12/13,1 magician Peter Samelson and juggler Tony Dunca 12/17, Showcase. Tues.–Thurs. at 9:30, Fri. at 9 11. **AE, MC,**

WHO'S ON FIRST—1205 First Ave., at 65th St., 73 2772. **Downstairs:** New York's brightest stand-u comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 midnight. **A**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th 59th Sts., 247-7000. Lively discotheque, Mon.–F 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **A**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Resta rant which serves up jazz and dancing. Thru 12/3 the Mike Cerratti Trio alternating with singer-piani Tommy Furtado. Nightly except Sun., from 8 p.m.- a.m. **AE, CB, D**

THE RED PARROT—617 W. 57th St., 247-1530. Cl occupying a whole city block! Resident twenty-pie orchestra plays everything from country and weste to jazz, Tues.–Sat. 10–4 a.m. **No credit card**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 12/11, Leon Thomas. 12/12, Tabou Combo. 12/13,14, Pe De Boi. 12/15, The Mighty Duke. 12/17,18, Gil Scott Heron. 12/19, The Mighty Diamonds. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie . . . Thru 12/24, singer Karen Mason presents her "Christmas Show," Tues.-Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 12/14, singer/actress Dixie Carter, Mon.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. 12/16-21, singer Annette Sanders. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West 4th Sts., 242-9557. 12/11, Elaine Hughes. 12/12, Ronnie Welsh. 12/13, Loria Parker. 12/14, Judy Kreston and David Lahm. 12/15, *A Taste of British Music Hall* with Bruce Vernon Bradley and May Ellis. 12/16, Mary Beth Kayson. 12/18, Paul David Ross. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Roxie Lucas, Mark Martino, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

ANACHE—149 E. 57th St., 935-0244. 12/11, Dave McCracken; Pageant. 12/12, Sidney Myer *At Home at Panache.* 12/13, Lorraine Bates; Pageant. 12/14, Leigh Clarkgranville's *Cast of Thousands;* Yvette Johnson. 12/15, Susan Hoffman. 12/16, Lianne. 12/18, Pageant. **AE, MC, V.**

ARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 12/12-29, singer-actress Ruth Warrick, every Thurs.-Fri. at 9, Sat. 8:30 & 11:15. **AE, CB, DC, MC, V.**

AINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!,* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and the "Savoy Sultans," play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

.GONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *One Life to Live, Julie Wilson sings Kurt Weill,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

IRLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

AND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Pianist Nancy Winston, Sat.-Sun., 6-11. **Oak Room:** Thru 12/7, singer Dani Marsan, Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Pianist Bob Wetherbee plays Gershwin, Porter, and Coward classics as well as popular songs Mon.-Fri. from 5:30-7, and 9-11. Every Sat. from 7-1 a.m, dine and dance to the Big Band Sounds. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 12/11,18, Vocal Point; Rodgers and Hart. 12/12,19, Carly McHugh; For Play. 12/13,20, Taboo; Weekend Comedy Explosion. 12/14, Barbara Whitman; Weekend Comedy Explosion. 12/15, Body Beautiful; Antonio Jenkins. 12/16, South American Soccer Riot; Class Act with Vardaman and Vassiliades. 12/17, Fred Barton's *Miss Gulch Returns* **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 12/14, Dick Wellstood. 12/15, Keith MacDonald. 12/16, Dick Hyman. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 12/28, singer-pianist Chris Barrett, Wed.-Sat. from 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 12/11,14,18, Randi Michaels and Lizabeth Ames. 12/12, Meryl Sheppard. 12/13,17, Peter Wright. 12/15, Betsy Hersh & Company. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

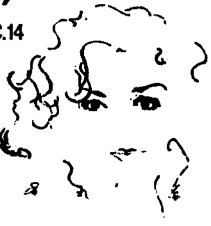
LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Barbara King Mon. & Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Thurs. from 8, Fri.-Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Koborie. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**



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RADIO
HIGHLIGHTS

Wed., Dec. 11

3:00/WNCN—Chopin: Andante Spianato & Grande Polonaise Brillante, Op. 22; **Prokofiev:** *Romeo and Juliet,* Op. 64: Suite #2.

WNYC—Rebroadcasts of two 1940s performances featuring teenage pianist Teresa Sterne and soprano Frieda Hempel.

4:04/WQXR-AM/FM—Vaughan Williams: "Charterhouse" Suite; **Liszt:** Legend #1, "St. Francis of Assisi Preaching to the Birds."

5:00/WNCN—Fiala: Divertimento Pastorale in B for 2 Oboes, 2 Clarinets, 2 French Horns & 2 Bassoons.

6:00/WNCN—Wagner: "Faust" Ov; **Liszt:** *Harmonies poetique et religieuses:* Invocation.

7:03/WQXR-AM/FM—Mozart: Divertimento in D; **Donizetti:** *La Favorita:* Ballet Music.

8:05/WQXR-AM/FM—Baston: Recorder Cto #2 in D; **Brahms:** Sym #4 in e.

9:00/WNCN—Mozart: Adagio in c; **Handel:** Sonata for Flute & Continuo in F, Op. 1, #11.

9:06/WQXR-AM/FM—Haydn: Qt in G, Op. 76, #1; **Bartok:** Qt #4.

Thurs., Dec. 12

3:00/WNCN—J. Strauss Jr.: "Roses From the South" Waltz, Op. 388; **Haydn:** Sym #97 in C.

WNYC—The Mapleson Cylinders: live recordings made from the catwalk of the old Metropolitan Opera, circa 1900.

4:04/WQXR-AM/FM—Danzi: Qnt in B-Flat for Winds, Op. 51, #1; **Mozart:** Piano Cto in E-Flat.

5:00/WNCN—Vivaldi: Trio for Flute, Bassoon & Continuo in a; **Telemann:** Fantasias for Flute.

6:00/WNCN—Puccini: *Madama Butterfly:* "Flower" Duet; **Bizet:** *Carmen:* Suite #1.

7:03/WQXR-AM/FM—The DeCormier Singers.

8:00/WNYC—Chamber Music Society of Lincoln Center. The Emerson String Quartet. **Haydn:** String Qt in g, Op. 74, #3; **Berg:** Lyric Suite.

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Excerpts.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Guarneri String Quartet. **Haydn:** Qt in D, Op. 76, #5; **Bartok:** Qt #3.

Fri., Dec. 13

3:00/WNCN—Rachmaninoff: *Aleko:* Intermezzo; **R. Strauss:** *Don Quixote,* Op. 35.

WNYC—Lauten: Cto for Piano & Orchestral Memory; **Kabat:** *On the Edge;* **Lentz:** *Missa.*

4:04/WQXR-AM/FM—Beethoven: "Leonore"Ov #3.

5:00/WNCN—Berlioz: "Roman Carnival" Ov, Op. 9; **Various:** Dance Music (16th-cent. England).

6:00/WNCN—Bach: Cantata, "Ach Gott, wie manches Herzelied"; **Rossini:** *William Tell:* Ov.

7:03/WQXR-AM/FM—Haydn: *The Seasons;* **Debussy:** Suite "Bergamasque."

8:00/WNCN—Mendelssohn: Qt #4 in e, Op. 44; **Monteverdi:** *Lamento d'Olimpia.*

WNYC—The Bayreuth Festival. **Wagner:** *Der Ring des Nibelungen: Die Walkure* (Jerusalem, Holle, Nimsgern, Altmeyer, Behrens, Schwarz, Bayreuth Festival Orch/Schneider).

8:05/WQXR-AM/FM—Beethoven: Piano Cto #2 in B-Flat; **Kodaly:** *Dances From the Marosszek.*

9:00/WNCN—Great Performances. **Verdi:** *Falstaff* (Bacquier, Chorus of the Vienna State Opera, Vienna Boys Choir, Vienna Phil/Solti).

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor; soprano Kiri Te Kanawa.

Sat., Dec. 14

10:00 a.m./WNCN—R. Strauss: Sonata for Piano in b, Op. 5; **Cato:** *Chorea Polonica* for Lute Solo.

WNYC—Barber: Piano Cto; **Corigliano:** Oboe Cto.

10:04 a.m./WQXR-AM/FM—Haydn: Sinfonia Concertante in B-Flat; **Randi:** *King Pomade's New Clothes:* Suite #1: Introduzione and *Marcia Grotesca.*

11:00 a.m./WNCN—Telemann: Cto for Winds in B-Flat; **J. Strauss Jr.:** "Enjoy Your Life" Waltz, Op. 340.

12:00/WNYC—The Salzburg Festival. **Mozart:** Sym in D; Bassoon Cto in B-Flat; *Bastien and Bastienne* (Mozart Orch/Graf).

1:30/WQXR-AM/FM—Metropolitan Opera Broadcast. **Mozart:** *Le Nozze di Figaro* (Vaness, Battle, von Stade, Raimondi, Allen/Levine).

2:00/WNCN—National Symphony Orchestra. Rafael Fruhbeck de Burgos, conductor; pianist Jeffrey Kahane. **Ibert:** *Ports of Call;* **Saint-Saens:** Cto for Piano #4; **Beethoven:** Sym #4 in B-Flat, Op. 60.

4:00/WNCN—Mendelssohn: "Hebrides" Ov, Op. 26, "Fingal's Cave"; **Ricciotti:** Concertino for 4 Violins, Viola, Cello & Basso Continuo #2 in G.

5:40/WQXR-AM/FM—Vivaldi: Cto for 2 Horns & Strings in F; **Chopin:** Polish Songs: "My Joys."

6:00/WNCN—Bruch: Fantasy for 2 Pianos, Op. 11; **Handel:** Sonata for Violin & Continuo in A, Op. 1, #3.

6:04/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme; **Bach:** Trio Sonata in d.

8:00/WNCN—Artist's Image. Vladimir Ashkenazy, pianist. **Prokofiev:** *Autumn,* Op. 8; **Beethoven:** Sonata for Violin & Piano #10 in G, Op. 96.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition in Munich.

WNCN—Saturday Night Opera. **Massenet:** *Manon* (Sills, Gedda, Souzay, Bacquier, Ambrosian Opera Chorus, New Phil Orch/Rudel).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christopher Hogwood, conductor; soprano Susan Cady. **Handel:** Cto for 2 Orchs; *Messiah:* Excerpts; Two Coronation Anthems; Royal Fireworks Music.

Sun., Dec. 15

9:04 a.m./WNCN—J. C. Bach: Sinfonia in E for Double Orch, Op. 18, #5; **Schubert:** Violin & Piano Sonata in A, Op. 162.

10:00 a.m./WNCN—Classic Guitar. **Vivaldi:** Cto for Guitar in D; **Galles:** Sonata for Guitar in b.

11:00 a.m./WNCN—Dvorak: "Carnival" Ov, Op. 92; **Haydn:** Cto for Harpsichord in D, Op. 21.

12:00/WNYC—Mostly Mozart Festival. **Haydn:** String Qt in F, Op. 50; **Mozart:** Piano Qt #2 in E-Flat (Schub, Zukerman, Arad).

12:05/WQXR-AM/FM—Beaux Arts Trio. **Beethoven:** Trio in G, Op. 121a, "Kakadu" Variations; Trio in D, Op. 70, #1, "The Ghost"; Trio in B-Flat, Op. 97, "The Archduke."

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; pianist Alfred Brendel. **Beethoven:** Cto for Piano #4 in G, Op. 58; Cto for Piano #5 in E-Flat, Op. 73.

3:04/WQXR-AM/FM—New York Philharmonic. Erich Leinsdorf, conductor; soprano Kathleen Battle, narrator Werner Klemperer. **Stravinsky:** Symphonies of Wind Instruments; **Bach:** Cantata #51, "Jauchzet Gott in allen Landen!"; **Beethoven:** Goethe's *Egmont,* Op. 84: Ov and Incidental Music.

4:00/WNCN—Prokofiev: Sym #1 in D, Op. 25, "Classical"; **Rebel:** Third Sonata for Recorder in D.

5:00/WNCN—Tchaikovsky: Piano Music; "Was I Not a Little Blade of Grass?," Op. 47, #7.

6:00/WNYC—St. Louis Symphony. Leonard Slatkin, conductor. **Haydn:** Sym #104, "London"; **Vaughan Williams:** Sym #1.

7:00/WNCN—D. Scarlatti: Sonata in D; **Stravinsky:** *Petrouchka.*

7:35/WQXR-AM/FM—Ravel: *Bolero.*

8:00/WNYC—Pipedreams. A recital by organist Mark Laubach, winner at the national A.G.O. open competition. **Bach:** Fantasy & Fugue in g; **Arauco:** "What Seraphs Are Afoot?"

8:05/WQXR-AM/FM—R. Strauss: *The Silent Woman* (Scovotti, Schoene, Adam, Buchner, Dresden State Orch/Janowski).

Mon., Dec. 16

3:00/WNCN—Bach: Orchestral Suite #2 in b; **Beethoven:** "Leonore" Ov #3, Op. 72b.

4:04/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat; **Schubert:** *Rosamunde:* Ballet Music.

5:00/WNCN—Schumann: Sonata for Piano in D for the Young, Op. 118, #2; **Bach:** Toccata & Fugue in d.

6:00/WNCN—Bach: Fugue in C; **Grieg:** "Holberg" Suite, Op. 40.

7:03/WQXR-AM/FM—Vaughan Williams: *The Lark Ascending;* **Haydn:** Divertiemento in D for Flute & Strings.

8:00/WNYC—Bach Gesellschaft. Hosted by Mr. & Mrs. Howard Johnson. Sonata in c for Violin & Harpsichord; Partita in D; Sonata in e for Flute & Continuo.

8:05/WQXR-AM/FM—Bach: *Christmas Oratorio:* Excerpts (Ameling, Watts, Pears, Krause, the Lubecker Kantorei, the Stuttgart Chamber Orch/Munchinger).

9:00/WNCN—Telemann: "Don Quichotte" Suite; **Wagner:** *Parsifal:* Prelude to Act I.

9:06/WQXR-AM/FM—The Boston Symphony. Andre Previn, conductor; violinist Nigel Kennedy. **Ravel:** *Le Tombeau de Couperin;* **Mendelssohn:** Violin Cto in e, Op. 64.

Tues., Dec. 17

3:00/WNCN—Wagner: *Rienzi:* Ov; **Grieg:** "Peer Gynt" Suit #2, Op. 55.

WNYC—An afternoon with Paul Zukofsky.

4:04/WQXR-AM/FM—Prokofiev: Classical Symphony; **Beethoven:** Andante Favori in F.

5:00/WNCN—Handel Cto for Treble Recorder, Strings & Continuo in B-Flat; **Ravel:** *La Valse.*

6:00/WNCN—Verdi: *Giovanna d'Arco:* Ov; **Schroter:** Cto for Piano #3, Op. 3.

7:03/WQXR-AM/FM—Haydn: Divertimento in B-Flat for Winds; **Bizet:** *Carmen:* Suite.

8:00/WNCN—Charle Rosen, pianist, live from the WNCN Performan Studio.

WNYC—New Music Los Angeles. Stravinsky Centenary Festival III. **Stravinsky:** Sym in C; Capriccio for Piano & Orch; Movements for Piano & Orch.

8:05/WQXR-AM/FM—Manfredir Cto #2 in C, Op. 3, "Christmas"; **Saint-Saens:** *Christmas Orato*

9:00/WNCN—Rachmaninoff: Suite for 2 Pianos, #2, Op. 1 **Bach:** Cto for Violin ii

9:06/WQXR-AM/FM—The Philadelphia Orchestra Eugen Jochum, conductor. **Mozart:** Sy #33 in B-Flat; **Bruckn** Sym #9 in d.

Unless otherwise indicated, all times are p.m. and all stations are F

TELEVISION LISTINGS

Weekdays, December 11–13 and 16–17

2 **WCBS** 212-975-4321
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S **SHOWTIME** 212-708-1600
W **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

:00
2 Daybreak
Today in New York
New Zoo Revue
World News This Morning (cc)
Jimmy Swaggart
Wed/Open Mind
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
Wed/The Nutcracker: antasy on Ice
Tue/The Best hristmas Pageant Ever
Thu/**Movie:** Treasure land
Tue/The Christmas hat Almost Wasn't

30
4 News
Fat Albert and the osby Kids
700 Club
Superfriends
Fri/For Better or for Worse
Mon/The Berenstain ears' Christmas Tree
Wed/Santa's Magic oy Bag
Fri/Runaway Island: Bush Ranger

6:45
31 AM Weather

7:00
2 Morning News
4 Today
5 Inspector Gadget
7 Good Morning America (cc)
11 Heathcliff
31 Ohayo! New York
H Thu, Mon/Emmet Otter's Jug-Band Christmas
Fri/Life on Earth: The Hunters and the Hunted
Tue/Remember When: On the Air—The Story of Radio in America
S Wed/A Good Tree

7:30
5 Woody Woodpecker & Bugs Bunny
9 Straight Talk
11 The Jetsons
H Wed/Fraggle Rock (cc)
S Wed/**Movie:** A Christmas Story
Fri/**Movie:** Coal Miner's Daughter
Mon/**Movie:** The Red Shoes

8:00
11 Heathcliff
13 Electric Company
H Wed/**Movie:** Tommy
Thu/**Movie:** High School U.S.A.
Fri/**Movie:** The Bounty
Mon/Kidco
Tue/**Movie:** Wuthering Heights
S Thu/**Movie:** Saturday Night Fever
Tue/**Movie:** Protocol

8:30
5 The Flintstones
9 Flying Nun
11 Scooby Doo
13 Mister Rogers' Neighborhood
S Fri/**Movie:** Crackers

9:00
2 Catch Phrase
4 Donahue
5 Brady Bunch
7 Morning Show
9 Gidget
11 Great Space Coaster
13 Sesame Street (cc)
31 AM Weather
W Wed/**Movie:** The Osterman Weekend
Thu/**Movie:** Falling in Love
Fri/The Best Christmas Pageant
Mon/**Movie:** Not For Publication
Tue/**Movie:** Slayground

9:05
S The Honeymooners . . . The Lost Episodes

9:15
31 Tue/City Comment

9:30
2 Break the Bank
5 Leave It to Beaver
9 Romper Room
11 Private Benjamin
31 Tue/Innovation

10:00
2 $25,000 Pyramid
4 Your Number's Up
5 I Love Lucy
11 Sanford & Son
H Wed/**Movie:** Irreconcilable Differences
Thu/**Movie:** Wholly Moses
Tue/Before the Cameras Roll: HBO Premiere Films
S Wed, Tue/**Movie:** Any Number Can Play
Thu/Elvis on Tour
Fri/Hall and Oates: The Liberty Concert
Mon/**Movie:** The Red Danube
Tue/**Movie:** Any Number Can Play

10:30
2 Press Your Luck
4 Sale of the Century
5 Love Songs
7 Sally Jessy Raphaël
9 Partridge Family
11 Best Talk in Town
H Fri/Cheech & Chong's the Corsican Brothers
Mon/**Movie:** Night of the Comet
Tue/**Movie:** Johnny Dangerously

11:00
2 Price Is Right
4 Wheel of Fortune
5 Divorce Court
7 Three's a Crowd
9 Bewitched
11 Love Boat
W Wed/**Movie:** Raiders of the Lost Ark
Thu/**Movie:** Windy City
Fri/**Movie:** Yentl
Mon/**Movie:** Places in the Heart
Tue/**Movie:** City Heat

11:30
4 Scrabble
5 1st Edition
7 All-Star Blitz
9 I Dream of Jeannie

12 NOON
2 Body Language
4 Super Password
5 Midday
7 Ryan's Hope
9 News
11 Inday News
H Wed/**Movie:** Meatballs Part II
Thu/**Movie:** Wuthering Heights
Fri/**Movie:** American Dreamer
Mon/**Movie:** The Bounty
Tue/**Movie:** Midnight Madness
S Wed/**Movie:** Johnny Dangerously
Thu/**Movie:** Something Wicked This Way Comes
Fri/**Movie:** Just the Way You Are
Mon/**Movie:** The River
Tue/Hambone and Hillie

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 What's Hot! What's Not?

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Joker's Wild
11 Streets of San Francisco (except Fri)
Fri/A Christmas Carol (animated)
W Wed/**Movie:** Body Double
Thu/**Movie:** Loveliness
Mon/**Movie:** Birdy
Tue/**Movie:** The Osterman Weekend

1:15
W Fri/**Movie:** Alley Cat

1:30
2 As the World Turns
9 Tic Tac Dough
H Wed/**Movie:** The Razor's Edge
S Wed/**Movie:** Mae West
Tue/**Movie:** Top Secret!

2:00
4 Another World
7 One Life to Live
9 Let's Make a Deal
11 Tom and Jerry
H Thu/**Movie:** Midnight Madness
Fri/**Movie:** Oliver!
Tue/**Movie:** American Dreamer
S Thu/**Movie:** Grown-ups
Fri/**Movie:** Rich, Young and Pretty

2:03
5 Popeye

2:05
S Rockshow

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Mask
H Mon/**Movie:** Irreconcilable Differences

3:00
2 Guiding Light
4 Santa Barbara
5 Jayce & the Wheeled Warriors
7 General Hospital
9 Hawaii Five-O
11 The Jetsons
13 Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madhur Jaffrey's Indian Cookery
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
S Tue/Night of at Least a Dozen Stars
W Wed/**Movie:** The Osterman Weekend
Thu/**Movie:** Falling in Love
Fri/**Movie:** Willie Nelson's Texas Party
Mon/**Movie:** Windy City
Tue/**Movie:** Slayground

3:30
5 She-Ra
11 The Transformers
13 Wed/Folkways
Thu/Crockett's Victory Garden
Fri/Square Foot Gardening
Mon/All New This Old House
Tue/House for All Seasons
S Wed/A Good Tree

4:00
2 America (except Tue)
Tue/Afterschool Special
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy (except Wed)
Wed/ABC Notebook
9 Vega$
11 G.I. Joe
13 Sesame Street (cc)
H Wed/Fraggle Rock (cc)
Thu/Remember When: On the Air—The Story of Radio in America
Tue/The Best Christmas Pageant Ever
S Wed/Familytime: Monsters' Christmas
Thu/Faerie Tale Theatre: The Three Little Pigs
Fri/Runaway Island: Bush Ranger
Mon/**Movie:** The Red Shoes
Tue/The Christmas That Almost Wasn't
W Fri/The Best Christmas Pageant Ever

4:30
4 People's Court
5 Thundercats
7 Sale of the Century
11 Challenge of the Gobots
H Wed/The Nutcracker: A Fantasy on Ice
Fri/Fraggle Rock (cc)
Mon/Emmet Otter's Jug-Band Christmas

5:00
2 4 7 News
5 Brady Bunch
9 Police Woman
11 Little House on the Prairie (except Fri)
Fri/**Movie:** The Smurfs and the Magic Flute (1984)
13 Mister Rogers' Neighborhood
31 Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
H Thu/**Movie:** Night of the Comet
Fri/Inside the NFL
Tue/Life on Earth: The Hunters and the Hunted
S Wed/Santa's Magic Toy Bag
Fri/Silent Night
W Wed/**Movie:** Tex
Thu/**Movie:** Swing Shift
Fri/**Movie:** Hambone and Hillie
Mon/**Movie:** The Trouble With Harry
Tue/**Movie:** The Adventures of Tin-Tin

5:30
5 What's Happening
13 3-2-1 Contact
31 City Comment
H Mon/Hans Christian Andersen
S Wed/**Movie:** A Christmas Story

5:45
31 News From City Hall

Weeknights, December 11–13 and 16–17

WED., DEC. 11

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Half a Handy Hour

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Rockschool
㉑ Nightly Business Report
Ⓦ **Movie:** City Heat

7:05
Ⓢ The Honeymooners . . . The Lost Episodes

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Charlie & Company
❹ Highway to Heaven
❺ **Movie:** It Came Upon the Midnight Clear. Mickey Rooney, Scott Grimes.
❼ The Insiders (cc)
❾ News
⓫ Bobby Rivers Special
㉑ Murder Most English: The Unpleasantness at the Bellona Club
㉛ Ken Russell's View of the Planet
Ⓗ We Are the World: The Story Behind the Song
Ⓝ **Movie:** The Westerner
Ⓢ Brothers (cc)

8:30
❷ George Burns Comedy Week
❾ Family Feud
⓭ God's Country. A portrait of Glencoe, Minnesota, by Louis Malle.
Ⓢ Cheech & Chong: Get Out of My Room

9:00
❷ Charlie & Company
❹ Hell Town
❼ Dynasty (cc)
❾ **Movie:** My Bodyguard (1980). Chris Makepeace.
㉑ Yes Minister
㉛ River Journeys: The Murray with Russell Braddon
Ⓗ **Movie:** Irreconcilable Differences
Ⓢ **Movie:** Johnny Dangerously
Ⓦ **Movie:** Raiders of the Lost Ark

9:30
㉑ Father's Day

10:00
❹ St. Elsewhere
❺⓫ News
❼ Hotel (cc)
⓭ Mr. Previn Comes to Town. A documentary about the Los Angeles Philharmonic director, with an excerpt from Mozart's Symphony No. 39.
㉑ Bless Me Father
㉛ Right to Know
Ⓝ **Movie:** Jazzman

10:30
㉑ Only When I Laugh
㉛ Doctor Who
Ⓢ Celebrity Lifestyles

11:00
❷❹❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Masterpiece Theatre: Bleak House
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ **Movie:** Birdy
Ⓢ **Movie:** The Bitch
Ⓦ **Movie:** Talk Dirty to Me II

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii 5-0
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
Ⓝ **Movie:** Falasha

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ **Movie:** Body Double

12:35
Ⓢ **Movie:** Mae West

12:40
❷ **Movie:** Moonlight (1982). Michelle Phillips.

1:00
❺ Get Smart
❼ **Movie:** UMC (1969). Edward G. Robinson, James Daly.
❾ Joe Franklin

1:05
Ⓗ **Movie:** Foxes

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** My Wild Irish Rose (1974). Dennis Morgan, Arlene Dahl.
❾ **Movie:** Morituri (1965). Marlon Brando. A German pacifist helps the British during World War II.
⓫ Start of Something Big

2:20
Ⓢ Nightmares

2:30
❹ Ben Casey
Ⓦ **Movie:** The Osterman Weekend

2:55
Ⓗ **Movie:** Heat and Dust

3:00
⓫ Space: 1999

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Space: 1999

4:05
Ⓢ Cheech & Chong: Get Out of My Room

4:10
❺ Get Smart

4:30
❹ Here's Lucy
Ⓢ Brothers

5:00
❹ Here's Lucy
❾ News
⓫ F Troop
Ⓢ Monsters' Christmas

5:10
Ⓗ **Movie:** Meatballs Part II

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., DEC. 12

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting
Ⓢ **Movie:** Saturday Night Fever

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓦ **Movie:** My Foolish Heart

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ **Special:** Nestor, the Long-Eared Christmas Donkey
❼ Shadow Chasers (cc)
❾ News
⓫ **Movie:** March of the Wooden Soldiers (1934). Stan Laurel, Oliver Hardy.
㉑ This Old House (cc)
㉛ New York Screening Room
Ⓗ **Movie:** Of Unknown Origin
Ⓝ **Movie:** The Lavender Hill Mob
Ⓢ **Movie:** Something Wicked This Way Comes

8:30
❹ Family Ties
❺ PM Magazine
❾ Family Feud
⓭ Fear of Fat
㉑ Newport Jazz

9:00
❷ Simon & Simon
❹ Cheers
❼ Dynasty II: The Colbys (cc)
❾ **Movie:** Seven Brides for Seven Brothers (1954). Howard Keel, Jane Powell. A rollicking musical.
⓭ A Walk Through the 20th Century With Bill Moyers
㉛ Only One New York
Ⓦ **Movie:** Windy City

9:30
❹ Night Court
❺ Merv Griffin
⓫ Long Island Expressions
㉑ Great Performances Ellington—The Music Lives On
㉛ Neighborhood Voices
Ⓗ Not *Necessarily* the News

10:00
❷ Knots Landing
❹ Hill Street Blues
❺⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉛ On Our Own
Ⓗ **Movie:** Hardcore
Ⓝ **Movie:** Wartime Romance
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Channel Crossings
㉛ Switch On Japan
Ⓢ **Movie:** Grown-ups
Ⓦ **Movie:** Private Moments

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Nightly Business Report

11:55
Ⓗ Down and Out in America

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Comedy Break
Ⓝ **Movie:** The Tenant

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek
Ⓦ **Movie:** Loveliness

12:40
❷ **Movie:** The Return of Frank Cannon (1980). William Conrad.

1:00
❺ Get Smart
❼ **Movie:** Scott Joplin (1977). Billy Dee Williams, Clifton Davis. Story of the famed ragtime composer.
❾ Joe Franklin
Ⓗ Inside the NFL
Ⓢ **Movie:** H.O.T.S.

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Sea Wolf (1941). Edward G. Robinson, John Garfield.
❾ **Movie:** Romance of a Horsethief (1971). Yul Brynner, Eli Wallach, Horse traders in a Polish village around the year 1904.
⓫ Lifestyles of the Rich and Famous
Ⓗ **Movie:** Body Double
Ⓦ **Movie:** Falling in Love

2:30
❹ Ben Casey

2:45
Ⓢ **Movie:** City Heat

3:00
⓫ Space: 1999

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Space: 1999
Ⓗ **Movie:** Loveliness
Ⓦ The Making of the Raiders of the Lost Ark

4:30
❹ Here's Lucy
Ⓢ Amahl & the Night Visitors

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
Ⓢ Faerie Tale Theatre: Three Little Pigs

5:40
Ⓗ Not *Necessarily* the News

FRI., DEC. 13

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Rockschool
Ⓗ **Movie:** Where the Boys Are

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓢ **Movie:** Protocol (cc)

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Capitol Journal. Hodding Carter interviews members of Congress.
㉑ Nightly Business Report
Ⓦ **Movie:** A Christmas Story

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Knight Rider
❺ **Movie:** The Stingiest Man in Town. Based on *A Christmas Carol.*
❼ Webster
❾ News
⓫ **Special:** Solid Gold Christmas Special. Dionne Warwick, Crysta Gayle, Roberta Flack, Merle Haggard, and mor sing and dance.
㉑㉛ Washington Week in Review
Ⓗ **Movie:** American Dreamer (cc)
Ⓝ **Movie:** Hidden Fortress
Ⓢ **Movie:** Just the Way You Are

8:30
❼ Cabbage Patch Kids' First Christmas
❾ Family Feud
⓭㉛ Wall Street Week
㉑ The Moviemakers: Masters of Horror

9:00
❷ Dallas
❹ Misfits of Science
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
❾ **Movie:** An Americа Christmas Carol (1971) Henry Winkler, Dorian Harewood. The "Fonz" Scrooge in this New England town, during t Depression.
⓭ Great Performances: Falstaff. Sir Georg Solti conducts Verdi's comic masterpiece, featuring t Vienna Philharmonic Orchestra and the Vien Boys Choir. Gabriel Bacquier is Sir John Falstaff.
㉑ **Movie:** Lillian Russ (1940). Alice Faye, Do Ameche, Henry Fonda.
㉛ Masterpiece Theatr Bleak House
Ⓦ **Movie:** Yentl

9:30
❼ Benson (cc)

10:00
❷ Falcon Crest
❹ Miami Vice
❺⓫ News
❼ Our Family Honor

㉛ P.O.V.
Ⓗ **Movie:** Bite the Bullet
Ⓝ **Movie:** Buffalo Bill and the Indians
Ⓢ **Movie:** When a Stranger Calls

10:30
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson's Comedy Classics
㉛ Switch On Japan

11:15
Ⓦ **Movie:** Coffee, Tea or Me?

11:30
② **Movie:** Treasure of the Amazon. Stuart Whitman.
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ TV 2000
⑪ The Honeymooners
⑬ Sneak Previews
㉑ Nightly Business Report

11:45
Ⓢ **Movie:** A Night in Heaven

12 MIDNIGHT
⑦ Headline Chasers
⑪ Comedy Break
⑬ **Movie:** All That Heaven Allows (1955). ane Wyman, Rock Hudson. A widow allows younger man (Hudson) o romance her, and her riends ostracize her.
Movie: Experience referred . . . but Not ssential

2:15
1st & Ten

2:30
Friday Night Videos
Comedy Tonight
New York Hot Tracks
Best of Saturday Night ive
Star Trek

2:45
Movie: Cheech & hong's the Corsican rothers
Movie: Nathalie

00
Star Search '85
Joe Franklin

15
Movie: Protocol

30
Movie: Magical ystery Tour (1969). he Beatles sing their ıssics.
News

0
News
Movie: Nickelodeon 976). Ryan O'Neal, ırt Reynolds.
Glitter
Movie: Port of New rk (1949). Yul ynner, Scott Brady.
Solid Gold

5
Movie: Alley Cat

0
Movie: Goin' All the ıy

0
Movie: Three's a Crowd (1969). Larry Hagman, E. J. Peaker.

3:00
④ Music City USA
⑪ Africa: A Cry of the Continent
Ⓢ **Movie:** Tigers in Lipstick

3:10
⑦ **Movie:** The Gorilla (1939). The Ritz Brothers, Bela Lugosi.

3:30
④ Hit City

3:45
Ⓦ Hall and Oats: The Liberty Concert

3:50
Ⓗ **Movie:** Cal

4:00
④ Ben Casey
⑨ Joe Franklin
⑪ Space: 1999

4:13
② News

4:30
Ⓢ **Movie:** Crackers

4:31
⑤ Get Smart

4:43
② **Movie:** Man Trouble (1975). Lee Grant, Audra Lindley.

5:00
④ Ben Casey
⑨ News
⑪ U.S. Farm Report

5:30
⑪ News

5:40
Ⓗ 1st & Ten

MON., DEC. 16

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ This Old House (cc)

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓗ **Movie:** The Prince and the Pauper
Ⓢ A Good Tree

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ The Moviemakers: The Classic Western
㉑ Nightly Business Report
Ⓢ Faerie Tale Theatre: The Snow Queen
Ⓦ Faerie Tale Theatre: Hansel and Gretel

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ **Special:** Leprechaun's Christmas Gold. Art Carney, Peggy Cass.
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ Miss World Pageant
㉑ Great Zoos of the World
㉛ Beats of the Heart
Ⓝ **Movie:** A Love in Germany
Ⓢ Robin Hood: The Enchantment
Ⓦ Faerie Tale Theatre: Rumpelstiltskin

8:30
⑤ PM Magazine
⑨ Family Feud
⑬ Adam Smith's Money World
㉑ Profiles of Nature
Ⓗ **Movie:** Fortress

9:00
② Kate and Allie
④ **Movie:** A Letter to Three Wives. Loni Anderson, Stephanie Zimbalist.
⑤ Merv Griffin
⑦ **Football:** New England Patriots vs. Miami Dolphins
⑨ **Movie:** Goodbye, Mr. Chips (1969). Peter O'Toole, Michael Redgrave.
⑬ Treasure Houses of Britain: Building for Eternity. First of a three-part series on English country houses from Tudor to W. W. I houses.
㉑ Nature
㉛ Playing Shakespeare: Poetry and Hidden Poetry
Ⓢ **Movie:** The River
Ⓦ **Movie:** Places in the Heart

9:30
② Newhart

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ River Journeys. The Nile with Brian. Thompson
㉑ Vietnam: A Television History—Legacies (cc)
㉛ Mini Playhouse
Ⓗ Inside the NFL
Ⓝ **Movie:** A Wartime Romance

10:30
㉛ Doctor Who

11:00
② ④ News
⑤ Taxi
⑪ Carson's Comedy Classics
⑬ My Cousin Rachel
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** Inspirations

11:05
Ⓢ **Movie:** Going Berserk

11:30
② Remington Steele
④ Best of Carson
⑤ Dynasty
⑨ Hawaii Five-0
⑪ The Honeymooners
㉑ Long Island Report

11:50
Ⓗ **Movie:** Protocol (cc)

12 MIDNIGHT
⑦ News
⑪ Comedy Break
Ⓝ **Movie:** The Tenant

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Nightline
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓦ **Movie:** Birdy

12:35
Ⓢ **Movie:** The World Is Full of Married Men

12:40
② **Movie:** Wonder Woman (1974). Cathy Lee Crosby.

1:00
⑤ Get Smart
⑦ Headline Chasers
⑨ Joe Franklin

1:30
④ ⑪ News
⑤ I Love Lucy
⑦ **Movie:** Billy—Portrait of a Street Kid (1977). LeVar Burton, Michael Constantine.
Ⓗ 1st & Ten

2:00
② News
④ Price Is Right
⑤ **Movie:** Gilda (1946). Rita Hayworth, Glenn Ford.
⑨ **Movie:** Battle Hymn (1957). Rock Hudson, Martha Hyer.
⑪ **Movie:** The Rebels (1979). Andrew Stevens, Robert Vaughn. A sequel to *The Bastard.*
Ⓗ **Movie:** The Seduction

2:30
④ Ben Casey
Ⓢ Rockshow
Ⓦ **Movie:** Windy City

3:30
④ Ben Casey

3:50
Ⓗ **Movie:** Songwriter (cc)

4:00
⑨ Joe Franklin
⑪ Space: 1999

4:19
⑤ Get Smart

4:20
Ⓢ Faerie Tale Theatre: The Snow Queen

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ F Troop
Ⓢ Robin Hood: The Enchantment

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

TUE., DEC. 17

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Yan Can Cook
Ⓢ Just the Way You Are

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

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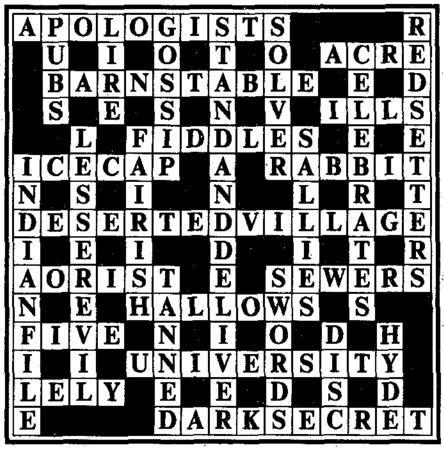
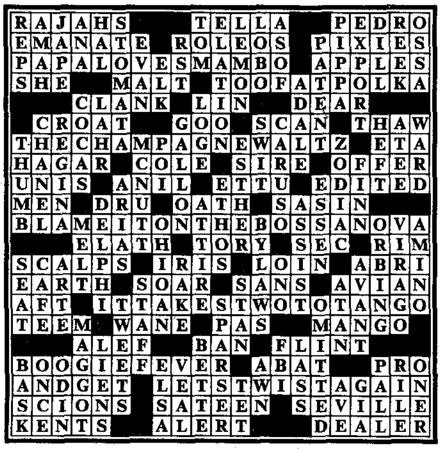
SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Profiles of Nature
㉑ Nightly Business Report
Ⓦ **Movie:** Heads or Tails

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ For Better or for Worse

8:00
② **Special:** The Life and Adventures of Santa Claus
④ A-Team
⑤ **Movie:** Play Misty for Me (1971). Clint Eastwood, Jessica Walter.
⑦ Who's the Boss? (cc)
⑨ News
⑪ **Movie:** Middle Age Crazy (1980). Ann-Margret, Bruce Dern.
㉑ **Movie:** We'll Meet Again. Susannah York.
㉛ Mystery!: My Cousin Rachel
Ⓗ **Movie:** Heartbreakers (cc)
Ⓝ **Movie:** Napoleon
Ⓢ **Movie:** Hambone and Hillie

8:30
⑦ Growing Pains (cc)
⑨ Family Feud
⑬ Innovation: Cars

9:00
② **Special:** The Gift of Love
④ Riptide
⑦ Moonlighting (cc)
⑨ **Movie:** Johny Belinda (1982). Richard Thomas, Rosanna Arquette.
⑬ Nova: The Plane That Changed the World
㉛ Andrea Doria: The Final Chapter
Ⓦ **Movie:** City Heat

9:30
㉑ Masterpiece Theatre: Bleak House (cc)
Ⓢ **Movie:** Protocol

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Spenser: For Hire (cc)
⑬ Power Struggle
㉑ Poldark
Ⓗ The Hitchhikers

10:30
㉛ Doctor Who
Ⓗ **Movie:** Fortress (cc)

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson's Comedy Classics
⑬ Intercom: Edge of Survival
㉛ Switch On Japan
Ⓦ **Movie:** San Fernando Valley Girls

11:30
② Simon & Simon
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Hawaii Five-0
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓢ **Movie:** Top Secret!

12 MIDNIGHT
⑦ Headline Chasers
⑪ Comedy Break
⑬ SCTV
Ⓝ **Movie:** Hidden Fortress

12:05
Ⓗ Not *Necessarily* the News

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Glitter
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓦ **Movie:** The Osterman Weekend

12:35
Ⓗ **Movie:** 10

12:40
② McCoy

1:00
⑤ Get Smart
⑨ Joe Franklin

1:05
Ⓢ **Movie:** Just the Way You Are

1:30
④ ⑪ News
⑤ I Love Lucy

1:40
⑦ **Movie:** The Colossus of New York (1958). Ross Martin, Otto Kruger.

2:00
② News
④ Price Is Right
⑤ **Movie:** Scalawag (1973). Kirk Douglas, Danny DeVito.
⑨ **Movie:** Pillow Talk (1959). Rock Hudson, Doris Day, Tony Randall.
⑪ **Movie:** The Rebels—Part II (1979). Peter Graves, Kim Cattrall.

2:30
④ Ben Casey
Ⓦ **Movie:** Slayground

2:40
Ⓗ **Movie:** Carnal Knowledge

2:45
Ⓢ **Movie:** H.O.T.S.

3:30
④ Ben Casey

4:00
⑤ Get Smart
⑨ Joe Franklin
⑪ Space: 1999

4:25
Ⓗ **Movie:** Touched

4:30
④ Here's Lucy
Ⓢ Night of at Least a Dozen Stars

5:00
④ Here's Lucy
⑨ News
⑪ F Troop

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News
Ⓢ Silent Night

Weekend, December 14–15

SAT., DEC. 14

6:00
④ Carrascolendas
⑤ Young Edition
⑨ David Toma
⑪ It's Your Business
Ⓢ The Golden Honeymoon

6:30
② Patchwork Family
④ Sonrisas
⑤ World Tomorrow
⑦ Hee Haw
⑨ Face-off
⑪ Josie and the Pussycats
Ⓗ **Movie:** The Prince and the Pauper

7:00
④ Robotech
⑤ Terrahawks
⑦ Davey and Goliath
⑨ New Jersey People
⑪ Tom and Jerry
Ⓢ **Movie:** A Christmas Story

7:30
② Kidsworld
④ Cliffwood Avenue Kids
⑤ Woody Woodpecker
⑦ Kids, Incorporated
⑨ In Depth
⑪ Voltron

8:00
② Berenstain Bears
④ Snorks
⑤ Wonderama
⑦ Scooby's Mystery Funhouse/ABC Funfit
⑨ Straight Talk
⑪ Thunderbirds: 2086
⑬ Adam Smith's Money World

8:30
② The Wuzzles
④ Gummi Bears
⑤ The Flintstones
⑦ Bugs Bunny/Looney Tunes Comedy Hour
⑪ Superfriends
⑬ Wall Street Week
Ⓗ **Movie:** Fortress

8:35
Ⓢ **Movie:** We Live Again

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Dukes of Hazzard
⑨ Millionaire Maker
⑪ The Munsters
⑬ John McLaughlin: One on One
Ⓦ And the Earth Was Created

9:30
② Dungeons and Dragons
⑦ Ewoks/Droids Adventure Hour
⑪ Puttin' on the Hits
⑬ Washington Week in Review
㉛ On Our Own

10:00
② Hulk Hogan's Rock 'n' Wrestling!
⑤ Bionic Woman
⑨ Yes, Virginia, There Is a Santa Claus
⑪ Wrestling
⑬ On Television: The Violence Factor
㉛ Body Electric
Ⓗ Inside the NFL
Ⓢ **Movie:** Love Me or Leave Me

10:30
④ Punky Brewster
⑦ Super Powers Team: Galactic Guardians
⑨ The Little Rascals Christmas Special
㉛ Owl TV
Ⓦ A Merry Mirthworm Christmas

11:00
② Storybreak
④ Alvin and the Chipmunks
⑤ It Came Upon a Midnight Clear
⑦ 13 Ghosts of Scooby Doo
⑨ Wrestling
⑪ Soul Train
⑬ Tony Brown's Journal: Can the Sullivan Principles Survive?
㉛ Secret City
Ⓗ The Razor's Edge
Ⓦ **Movie:** The Adventures of Marco Polo

11:30
② Dungeons & Dragons
④ Kidd Video
⑦ The Littles
㉛ Rockschool

11:55
㉑ Gourmet Cooking

12 NOON
② NFL Today
④ Mr. T
⑦ Weekend Specials (cc)
⑨ Voyagers
⑪ Star Games
⑬ A Class Divided. The results of a race experiment. (cc)
㉛ Video Music Box

12:05
Ⓢ **Movie:** Night of the Comet

12:30
② **Football:** Chicago vs Jets
④ Spiderman and His Amazing Friends
⑦ American Bandstand
㉑ This Old House (cc)

1:00
④ The Christmas Tree Train
⑤ **Movie:** Doctor Blood's Coffin (1961). People are being used f science experiments in a lonely village.
⑨ **Hockey:** Rangers vs Boston Bruins
⑪ **Movie:** It (1967). Roddy McDowall, Aubrey Richards. A stat is brought to life.
⑬ Saint Gaudens Agustus: The Masque c the Golden Bowl
㉑ Kathy's Kitchen
㉛ Video Music Box (Part 2)
Ⓦ **Movie:** Comfort an Joy

1:30
④ Scrooge's Rock 'n' Roll Christmas
⑦ Ebony/Jet Showcas
㉑ Square-Foot Gardening
Ⓗ **Movie:** Protocol

2:00
④ The Statler's

Christmas Present
❼ All-American College Team
⓭ God's Country. (See 12/11, 8:30 p.m.) (cc)
Ⓢ **Movie:** A Christmas Story

2:15
㉑ How to Play the Piano Despite Years of Lessons

2:30
❼ **Golf:** Chrysler Team Golf Invitational
Ⓦ **Movie:** Terms of Endearment

2:45
㉑ The Magic of Watercolors

3:00
❺ **Movie:** Instructors of Death
⓫ White Shadow

3:25
㉑ Motorweek

3:30
❹ NFL '85
⓭ Grant Wood's America. A profile of the artist.
Movie: The Prince and the Pauper

3:35
Ⓢ The Golden Honeymoon

:00
Football: Kansas City 's. Denver
Grand Tour With Dick Cavett and Susan ullivan
Dance Fever
Discover: The World f Science
House for All Seasons c)

:30
Wide World of Sports
Puttin' on the Hits
Rockschool
Movie: The River

:00
Mission Impossible
Greatest American lero
Fame
Nova: Nomads of the ain Forest
German Professional occer
Video Music Box art 1)
Movie: Oh, God! You evil

30
Movie: Wavelength

00
❹ ❼ News
What's Happening ow
Wrestling
Dempsey & akepeace
On to the Polar Sea: A kon Adventure. hite-water canoeists plore the Canadian lderness while boating 325 miles.
The Brain: States of ind (cc)
Only One New York

0
News
Small Wonder
Eye on Dance

0
❾ News
Prime of Your Life
Too Close for Comfort
❼ It's a Living
⓫ Carson's Comedy Classics
⓭ Owl/TV
㉑ Good Rockin'
㉛ Cambridge Forum Presents: Preventing Nuclear War
Ⓗ Rich Little's a Christmas Carol
Ⓢ Robin Hood: Lord of the Trees
Ⓦ **Movie:** Broadway Danny Rose

7:30
❷ The Life Savers
❹ Fight Back
❺ Archie Bunker's Place
❼ Joel and Katie's Holiday Hits
❾ In Search Of
⓫ At the Movies
⓭ Wild America: All-American Animals (cc)
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** The Letter (1940). Bette Davis, Gale Sondergaard. A murderess in Malaya tries to cover up her deed by pleading self-defense. Based on the Somerset Maugham novel.
❼ Hollywood Beat (cc)
❾ **Movie:** The Shadow Riders (1982). Tom Selleck, Sam Elliott. A cowboy movie, set in the post–Civil War era, about two brothers searching for their family. Based on a novel by Louis L'Amour.
⓫ Solid Gold
⓭ The Nature of Things: Yanomami. A look at an Amazon tribe who call themselves the fierce people.
㉛ Mini Playhouse
Ⓗ **Movie:** Johnny Dangerously
Ⓝ **Movie:** Princess Yang Kwei Fei
Ⓢ **Movie:** Night of the Comet

8:30
❹ Facts of Life
㉑ Elvis Memories
㉛ Looking East
Ⓦ **Movie:** Protocol

9:00
❷ **Movie:** Stoker Ace
❹ Golden Girls
❼ Lady Blue (cc)
⓫ Star Games
⓭ Mystery!: My Cousin Rachel. Geraldine Chaplin, Christopher Guard. Based on the Daphne du Maurier novel about a countess who attracts men who display an eerie tendency to fall ill and die. (Part I) (cc)
㉛ Hello Jerusalem

9:30
❹ 227
㉑ **Movie:** The Last Waltz (1978). The Band, Joni Mitchell, Eric Clapton.
Ⓗ The Hitchhiker

10:00
❹ Hunter
❺ ⓫ News
❼ Perry Como's Christmas in Hawaii (cc)
❾ Wrestling
⓭ Mystery!: My Cousin Rachel. (Part II.)
㉛ Playing Shakespeare: Exploring Character
Ⓗ **Movie:** Protocol
Ⓝ **Movie:** Comfort and Joy
Ⓢ Eric Clapton in Concert

10:30
❺ Black News
⓫ FTV

11:00
❷ ❹ ❼ News
❺ **Movie:** Obsession (1976). Cliff Robertson, Genevieve Bujold, John Lithgow. Directed by Brian De Palma.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** Stage Door Canteen (1943). Cheryl Walker, William Terry. A soldier and hostess fall in love during the war.
Ⓢ **Movie:** Oh Alfie!
Ⓦ Dixie Ray, Hollywood Star

11:30
❹ Saturday Night Live
❼ News (cc)
❾ Fear No Evil (1969). Louis Jourdan, Bradford Dillman.
⓫ **Movie:** The Wilby Conspiracy (1975). Michael Caine, Sidney Poitier, Nicole Williamson.

11:40
Ⓗ **Movie:** Fortress

11:45
❷ **Movie:** Airport 1975. Charlton Heston, Karen Black, Helen Reddy.
❼ Dick Clark's Nitetime

12 MIDNIGHT
Ⓝ **Movie:** Choose Me

12:30
Ⓦ **Movie:** Luscious

12:45
❼ **Movie:** North to Alaska (1960). John Wayne, Stewart Granger.

1:00
❹ Joe Forrester
Ⓢ Martin Short: Concert for the North Americas

1:15
Ⓗ **Movie:** Birdy

1:30
❺ **Movie:** Lady Sings the Blues (1972). Diana Ross, Richard Pryor.
❾ **Movie:** Barracuda (1978). Wayne David Crawford, Jason Evers.
⓫ News

2:00
❹ Ben Casey
⓫ At the Movies
Ⓢ **Movie:** The River
Ⓦ **Movie:** Angel

2:05
❷ America This Week

2:30
⓫ **Movie:** Young People (1940). Shirley Temple, Jack Oakie.

3:00
❹ **Movie:** Topper Returns (1941). Joan Blondell, Carol Landis.

3:06
❷ **Movie:** Love Is Not Enough (1978). Bernie Casey, Renee Brown.

3:15
❼ **Movie:** I Never Sang for My Father (1970). Gene Hackman, Estelle Parsons.

3:20
Ⓗ **Movie:** The Evil That Men Do

3:30
❾ **Movie:** Year 2889 (1965). Paul Peterson.
Ⓦ **Movie:** Man's Castle

4:00
⓫ F Troop

4:10
Ⓢ Eric Clapton in Concert

4:30
⓫ One Step Beyond

4:55
Ⓗ **Movie:** Johnny Dangerously

5:00
❷ **Movie:** The Hound of the Baskervilles. (1972) Stewart Granger, Jane Merrow. Hound dog under glass.
❾ News
⓫ F Troop

5:10
Ⓢ Robin Hood: Lord of the Trees

5:30
❹ Agriculture USA
❾ Millionaire Maker
⓫ News

SUN., DEC. 15

6:00
❹ Joy of Gardening
❺ Black News
❾ In Depth
⓫ Insight
Ⓢ **Movie:** Treasure Island

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
Ⓗ **Movie:** The Secret of NIMH

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Hispanic Horizons
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Frederick K. Price
Ⓗ The Nutcracker: A Fantasy on Ice
Ⓢ Amahl & the Night Visitors

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery

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TELEVISION

8:40
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Visiones
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussycats
Ⓢ Fairie Tale Theatre: Three Little Pigs
Ⓦ **Movie:** Roseanna McCoy

9:25
⓭ Sesame Street (cc)

9:30
❺ Plastic Man
❼ News Conference
❾ Point of View
⓫ Heathcliff
Ⓗ Fraggle Rock (cc)

10:00
❺ Woody Woodpecker & Bugs Bunny
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
Ⓗ **Movie:** A Christmas Story
Ⓢ **Movie:** Irreconcilable Differences

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Reading Rainbow

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan's Peril (1951). Lex Barker, Virginia Huston.
❾ David Toma
⓫ FTV
⓭ Family Classics: The Black Tulip: A Secret Place. A six-part series about a botanist in Holland who develops a black tulip and gets involved in international political intrigue. With Simon Ward, Tessa Wyatt, John Phillips.
Ⓦ **Movie:** Soggy Bottom, U.S.A.

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** Abbott and Costello Meet Frankenstein (1948).
㉑ Wall $treet Week
Ⓗ **Movie:** The River

12 NOON
❷ NFL Week in Review
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Currents: Fear of Fat. A look at how overweight people view themselves and others.
㉑ Tony Brown's Journal
Ⓢ The Honeymooners . . . The Lost Episodes

12:30
❷ NFL Today
❹ NFL '85
❺ **Movie:** Around the World Under the Sea (1966). Lloyd Bridges, Brian Kelly.
❼ Sportsbeat
● Inside Albany
● **Movie:** Movie Struck (1937). Laurel and Hardy.

1:00
● **Football:** Giants vs. Dallas
❹ **Football:** Cincinnati vs. Washington
❼ Like It Is
❾ **Movie:** Lions for Breakfast (1976). Jan Rubes, Jim Henshaw.
⓫ **Special:** Hollywood Christmas Parade
● Firing Line
Ⓢ **Movie:** The Yellow Cab Man
Ⓦ **Movie:** Country

2:00
● World Cup Skiing
⓭ Great Performances: Falstaff
㉑ Winds of Everest
Ⓗ Not *Necessarily* the News

2:30
Ⓗ **Movie:** Oliver!
Ⓢ **Movie:** Something Wicked This Way Comes

3:00
❺ **Movie:** Young Billy Young (1969). Robert Mitchum, Angie Dickenson.
❼ **Golf:** Chrysler Team Golf Invitational
❾ **Movie:** City in Fear (1980). David Janssen, Mickey Rourke.
⓫ **Movie:** Raggedy Man (1981). Sissy Spacek, Sam Shepard. A woman tries to forge a life for herself in a small Texas town.
㉑ **Movie:** Beckett (1964). Peter O'Toole, Richard Burton, John Gielgud.
Ⓦ **Movie:** Tex

4:00
❹ **Football:** Seattle vs. Los Angeles Raiders
Ⓢ **Movie:** Treasure Island

4:30
● **Movie:** A Wrath of Angels (1968). Ricardo Montalban, John Kerr.
● Innovation: An Ounce of Prevention. A look at vaccines and their merits.

5:00
❺ Kojak
❼ Lights—A Story About Hanukkah
❾ Black Sheep Squadron
⓫ Fame
⓭ The Brain: States of Mind
Ⓗ Fraggle Rock (cc)
Ⓦ The Fantastic Adventures of Unico

5:30
❼ Hollywood Close-up
Ⓗ **Movie:** High School U.S.A.

6:00
❹ ❼ News
❺ **Movie:** The Brotherhood (1966). Kirk Douglas, Irene Papas.
❾ Police Story
⓫ **Movie:** Maracaibo (1958). Cornel Wilde, Michael Landon.
⓭ Rockschool
㉑ Nature: Sexual Encounters of the Floral Kind (cc)
Ⓢ **Movie:** The Last Starfighter

6:30
● News
● Electric Boogie

7:00
● 60 Minutes
● Punky Brewster
● Ripley's Believe It or Not
❾ Street Hawk
⓭ Wonderworks: Bridge to Terabithia
㉑ The Velveteen Rabbit
Ⓦ **Movie:** Days of Heaven

7:30
● He Makes Me Feel Like Dancin'. A documentary of Jacques d'Amboise and the National Dance Institute.
Ⓗ **Movie:** A Christmas Story

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search '85
❼ MacGyver (cc)
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Kalahari, Wilderness Without Water
Ⓝ **Movie:** The Bostonians
Ⓢ **Movie:** Irreconcilable Differences

8:30
❹ Alfred Hitchcock Presents
● Face-off
● The Nutcracker. Mikhail Baryshnikov.

9:00
● Crazy Like a Fox
❹ **Special:** Bob Hope Christmas Show
❺ Merv Griffin
❼ **Movie:** The Gauntlet (1977). Clint Eastwood, Sondra Locke.
❾ New Jersey People
⓫ Start of Something Big
⓭ Bleak House
㉛ The Prisoner
Ⓗ **Movie:** The River
Ⓦ **Movie:** Raiders of the Lost Ark

9:30
❾ In Depth

10:00
❷ Trapper John, M.D.
❹ **Special:** Christmas in Washington
❺ ⓫ News
❾ Straight Talk
⓭ The Bounder: Love Me—Love My Dog
㉑ A Christmas Special With Luciano Pavarotti
㉛ Window on World Television
Ⓗ Down and Out in America
Ⓝ **Movie:** Falasha
Ⓢ Brothers (cc)

10:30
❺ Sports Extra
⓫ Watch on Washington
⓭ SCTV
Ⓢ Cheech & Chong: Get Out of My Room

11:00
❷ ❹ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Trash. A creative look at what to do with garbage.
㉑ European Journal
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Christine

11:15
❷ News
Ⓗ **Movie:** Heartbreakers

11:30
❺ Blue Knight
❾ Millionaire Maker
⓫ The Honeymooners

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
Ⓢ **Movie:** Something Wicked This Way Comes

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Born Losers (1967). Tom Laughlin, Elizabeth James.
❾ Jimmy Swaggart
⓫ Star Trek
Ⓝ **Movie:** The Westerner

12:30
❹ **Movie:** The Inspector General (1949). Danny Kaye, Elsa Lanchester, Walter Slezak. Buffoon courts court.
❺ Naked City

1:00
❷ Barnaby Jones
❾ **Movie:** Executive Suite (1954). Barbara Stanwyck, William Holden. Corporate struggle.
⓫ Tales From the Darkside
Ⓗ **Movie:** Windy City (cc)
Ⓦ **Movie:** Tex

1:25
Ⓢ **Movie:** Nightmares

1:30
❺ David Susskind
⓫ News

2:00
❷ News
⓫ **Movie:** Hollywood o Bust (1956). Dean Martin, Jerry Lewis.

2:05
❼ **Movie:** The Wild Party (1975). James Coc Raquel Welch.

2:30
❹ Visiones

2:50
Ⓗ **Movie:** Whirlpoool

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Charleston (1978). Bud Spencer, James Coco.

3:10
Ⓢ **Movie:** Dune (cc)

3:30
❺ World Vision

4:00
⓫ Emergency!

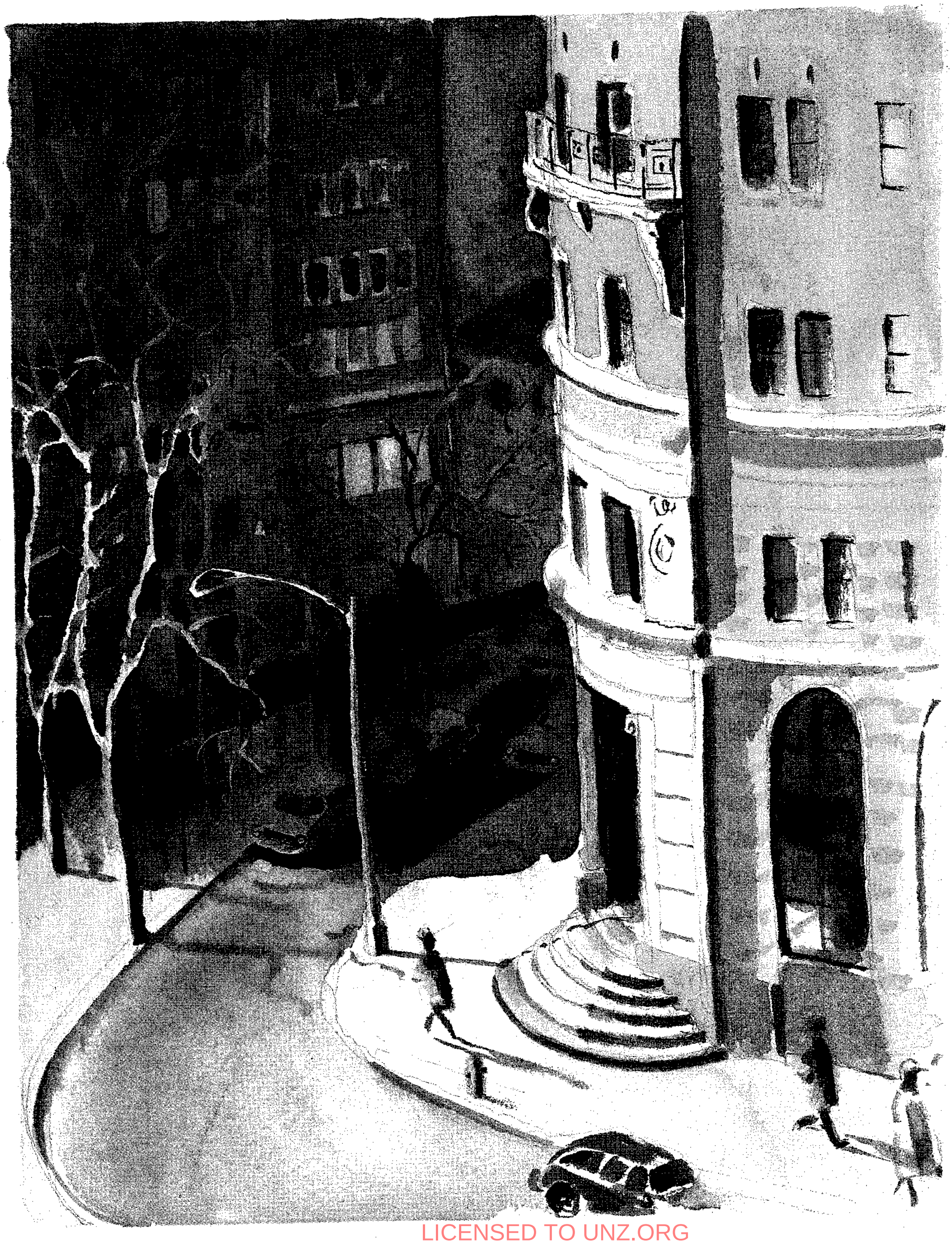
4:40
Ⓗ **Movie:** Carnal Knowledge

5:00
❾ News

5:30
❼ Morning Stretch
Ⓢ **Movie:** The Last Starfighter

NEW YORK

REAL ESTATE



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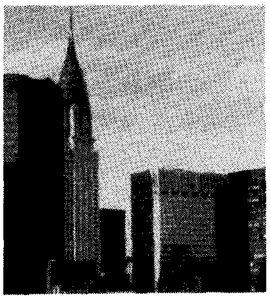

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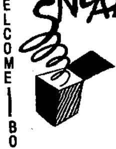

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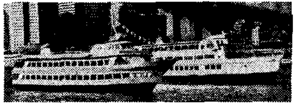

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Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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STRICTLY PERSONALS

Handsome Blond Bermudian—Seeks shapely, Dolly Parton-type New Yorker. Your concerts, museums, shows, jazz. My sun, fun, sailing, beaches. NYM A024.

Design/Build Contractor—Ready to joint venture with a Christian female who shares many of the same interests. A female who enjoys the arts, music, dancing, dinner parties, travel, dining out, skiing, jogging, staying in shape at a health club, beaches, exploring town and country or just being with friends. If you are a professional, non-smoker/drug-user, interested in meeting a man, 5'9", mid 40's, tell me about yourself. Photo, your option.. NYM R835.

Energetic, Intelligent, Svelte—5'8", attractive widow. Desires non-smoking man in his 60's to enjoy life.NYM G159.

Not Just Sight But Vision—Not just touch but feeling; not just taste but becoming. Get a sense of who I am? Male writer, 6'1", 38, knows you reach beyond your grasp. Heaven! NYM G227.

Sophisticated, Interesting, Urbane—Quintessential male, mid sixties, lives in mid sixties. Presentable appearance, youthful texture, medium height and weight. Pleasantly humorous. Liberal manner. Bright but not cynical. Tolerant. Strong but not afraid to show tenderness or weakness. Financially well-set, active in business. Student of world who enjoys many things. This is what I seek or hope for. Classy, earthy, attractive woman in the 50's age bracket. Voluptuous, sensual build. Must live in Manhattan. Financially independent, well-bred, yet "salty", emotionally secure, tolerant. Understands and enjoys life. Worldly. Not marriage-minded, who can truthfully relish an enjoyable relationship. NYM A217.

Blue-Eyed Redhead—Vivacious, romantic, athletic, Jewish, Manhattan professional. Plays tennis, jogs, travels. Into photography. Seeks a simpatico male, 35-42. Note/phone/photo. NYM G143.

It's Here!—You say you want: good-looking, educated, successful, athletic, sensitive, romantic male, 6'2", 180 lbs., 40's. Photo/phone, please. NYM A201.

Barefoot Sophisticate—Jewish female, 51, Queens, appreciates the joy of loving, beauty and recognition of risks offered for the taking. High among interests: Those yet to experience. Will be happy to meet a gentleman, 55-63, 5'9" plus, comfortable in his skin, identifies with the unique individual he is, has a keen mind and curiosity with financial means to satisfy his callings. Only the well-motivated need reply. Bio/photo. NYM A220.

Serious Relationship—Sought by 30-year-old man, who wishes to share life with right woman. M.A. political science, but not employed in my field. Not Burt Reynolds, not Cary Grant, but not Truman Capote either. 5'10", slim, cute baby face a la Stephen Solarz. Not a liberal's version of William F. Buckley, but often one can tell more about a man from his dreams. Perhaps gentle, perhaps not assertive enough. Not rich, not poor (salary low 20's.) Good sense of humor. Old fashioned romantic. Enjoy long walks, candlelit dinners, slow dancing. Hobby: playwrighting. Am Jewish but could not care less what you are. NYM A247.

Are You "Normal"?—Or close to it? 26-year-old, attractive, professional female, enjoys skiing, jogging, movies, night life and quiet times. Seeking man, mid 20's to early 30's, who has room for easygoing relationship as well as career. Please include photo/note. NYM A146.

Co-Star In My Fantasy—Cozy, candlelit fireside evenings. I'm an attractive, successful, cultured and sensual woman in my 30's, and Jewish. Seeking a tall, athletic male contemporary who is ambitious, outgoing and likes to laugh. Right for the part? Note/photo appreciated. NYM S933.

Wanted: Remo Williams Type— 5'8'-5'11', 30-42. Should lead healthy, fit life, into self-growth, positive, good sense of humor, open-minded for adorable, Jewish lady, 33. Photo/note/phone. NYM V106.

Renaissance European Career Lady—52, classy, elegant, selective, feminine, lively, creative, organized. Generous, happy disposition, non-smoker, likes home, city, country, travel. Seeks well-to-do gentleman of character, wit, intellect, enthusiasm, 60 plus. NYM A173.

It Takes Two To Tango—Handsome (nonreligious) Jewish male, 27, 5'7". I have just completed a course in ballroom dancing and am looking for a partner. No dance experience necessary, as I am an excellent teacher. If you prefer, we needn't go dancing at all, since my interests are many and varied and I'm sure yours are too. Do they mesh at least a little? Besides dancing I enjoy classical music, ragtime, theater, collecting old 78's, and Chinese language and culture. I speak two dialects of Chinese and am an old Chinatown hand. If you like Chinese food then we've got the basis for a beautiful relationship right there. Are you a sweet, intelligent, attractive woman in her 20's, not too skinny? If so, please respond with a photo and letter. I'll reciprocate. NYM V119.

Help! Shy, Handsome—Fit, white male, 29, seeking the same in a lady, 20-35, for a fun and exciting relationship. Photo/phone/note, please. NYM V032.

Elegant Asian-American Entrepreneur—Attractive, warm, tall, slender woman, 31, Ivy MBA. Seeks outstanding gentleman of good humor, successful, caring, family-minded, fit, tall, slim, 31-38, to partner in bridge, tennis, romance, commitment. NYM A081.

Perceptive, Reflective, Clever—Artistic man, 34, disguised romantic, with omnipresent sense of humor, good-looking, with a fine body. Seeks graceful woman equal, 27-40ish. Note/phone/photo, please. NYM R957.

Handsome MD, 29—Jewish, athletic, slim, gentle, Upper East Side. Seeks one good woman to 39, to share laughs, hugs and future plans. Photo. NYM A110.

Educated, Slender, Petite, Divorced—Hindu lady, 44, from India with child, wishes to meet marriage-minded, financially successful professional, Caucasian gentleman. Non-smoker, warm, sincere, Photo/phone. NYM V101.

Fool For Love—I'm 33, tall and curly, a ruggedly handsome Jewish marketing man and avid athlete. You 're over 5'6", a striking, exuberant "doer" who thrives on togetherness. A bientot. NYM G081.

Body Builder: Soft Heart, Keen Mind—Hi-tech executive, 41, 5'8", 165, successful custodial father of two teens with cozy home in Westchester woods, sensitive, sensual, energetic and articulate. Seeks bright, ambitious and attractive lady, 28-35, preferably fitness buff and non-smoker. No tennis/bridge bores. NYM G084.

Truth In Advertising—Attractive TV director, 38, Jewish, thin, auburn hair and green eyes, looking for successful male over 35, for friendship, fun and love. Photo/phone/bio. NYM A203.

6', Tall, Dark Hair, Handsome, 40—Very successful, athletic, down to earth. Ready for exclusive relationship and more with a very beautiful and witty, younger woman, 25-30. Photo a must. NYM G150.

"NYC's Hottest Ticket"—So they tell me. Divorced long ago, unencumbered, self-made wealthy businessman, great sense of humor, very smart, unpretentious, cute (some say handsome), late 30's and finally ready for ultimate relationship. To top it off, I'm even Jewish. Not asking for much, just: a petite, very beautiful Jewish woman, 27-35, who also has a great sense of humor and is very successful at business or career. In spite of your own success, a bit of traditionalism will be required to really make it work. No one with children; want to start from scratch with the right woman. Photo and as much information as possible, please. NYM G125.

One Liners Need Not Apply—What want is a successful, handsome, well built, 30-38, Jewish comic-looking for long gig. I am a classy, energetic, dark haired cutie. Send your best joke an photo, but save the punchline for open ing night. NYM V120.

Lovely Black Enchantress—42, exe loves the arts, travel, beaches. Wants t share the excitement of mistletoe an holiday festivities with that special, si gle, successful man who desires a serio relationship. NYM G215.

Touch My Soul—Share Gershwin, jaz dance, art, ideas, running, laughs a commitment with trim, pretty, healt woman of 37; 5'6". NYM A204.

Smashing Redhead—Classy, brai beauty. Jewish, 37, tall and slim. Looki for love with the proper stranger! Not photo. NYM G149.

Front Page Female—Attractive, blo journalist for national newspaper/ma zines, 38, 5'5", Jewish, enjoys arts, tenn entertaining, seeks well-educated, phisticated man, 40-50, with sense of mor and touch of class. Bio/phone. N A205.

Terrific And Jewish—Single, Jew male, 29. Good body, good mind, go looking (Richard Dreyfuss type). Cra warm, willing woman, 20-36 plus, share life, love and laughter, to appr ate my rare talents as a lover, artist friend, to revel in our inspiration, ent siasm and passion and to rejoice in fi ing each other. NYM G151.

Multimillionaire Gentleman, 31—Att tive, intelligent, 5'10", runs major en prise in California expanding E hoping to meet attractive, NYC l Photo/bio. NYM V109.

Sexy Woman Of Substance—If you'r attractive, mature, 50 plus, succes now single and eligible man who w like to meet a dynamic, knock-out, head, who's petite, svelte, late 40's wh a Manhattanite. NYM A207.

Attractive Widow—57, avid reader, sical pianist, petite, affectionate, ene ic, would like to meet gentleman companionship and adventure. A209.

STRICTLY PERSONALS

Attractive Lady Musician—Warm, honest, fit, no bad habits, well-educated, 37, Jewish. Can we talk? NYM H120.

You Are A Unique Lady—Around 30, or younger and a Manhattan resident. You were blessed with an interesting look and a great figure (tall and trim) and you probably have dark or red hair. Sensitive, independent, strong-willed and very smart. You probably have Midwest or small town roots. Interested in a friendship, a partnership, and a family. You are a unique combination and you know it. I'm late 30's, Christian, very successful in the corporate world but also literate, sane and independent. 6', in good shape and clean-cut-looking, with a strong sense of traditional values. Would like to meet an equal partner. NYM A206.

ersonal And Spiritual Growth—Irish, retty, 27, with keen sense of perception, lynamic, seeks like-minded male who ikes to share, is health conscious, of depth, pirit and likes to dance. Photo. NYM 1118.

ovely To Look At—*Delightful to know,* livorced, LI mom. Seeks successful, Jewsh male, 40-48, with heart and humor to uild a warm, caring relationship. Bio/ hoto/phone. NYM G153.

Ioliday Special—I am late 30's, 6'1', athetic, good-looking man, never been maried. I want a tall, pretty gal who likes hildren and airplanes. Must be ready to ll in love. Photo/phone. NYM G155.

There A Doctor In The House?—Exeptionally beautiful woman, seeks a hysician approximately 34-45, for iendship, love, marriage and family. I n 34, Jewish, kind, sensitive, witty, *iarming, intelligent, artistic and cul*ired with a great body. Note/phone. 208.

nsitive Male—6'1", 170 lbs., 32 years d, likes movies, sports and good food. eks female, 25-30, to start a relationip. Phone/photo/letter. NYM G156.

rbara Eden Type—35, with one child, s looks, brains, personality. Seeks atctive, loyal, sincere, successful, comtted traditional man to complete the o. Photo. NYM H119.

etty Petite Professional—Fort Lee, NJ man, 36, slim, warm, loving, vivacious d never married is now ready for marge and family. I seek a handsome, n, warm, loving, kind of confident, fessional, Christian man, (32-42) o's ready for the same. Photo/phone, ase. NYM G157.

ndsome—Affluent, former businessn, secure, athletic, warm, fun, 46, 6'2", , Wasp. Seeking intelligent, slim, attive woman with no children but de to have some. Current location mportant. Phone/photo to POB 22003, Lauderdale, Fl. 33335.

rm, Bright, Attractive Female—Seeks ere man, 25-39, who enjoys cooking, el, country walks and quiet evenings iome. NYM G161.

ian Male, A Young 30—Into 50's mu likes nostalgia, old movies and NY ng. Looking for pretty, Italian female, 0, compatible. *Photo/phone/letter.* M G170.

Very Interesting Entrepreneur—Youthful, busy, 42, secure, single, physically attractive, highly visible, very athletic, shy, 5'8", dry wit Manhattanite with various business interests from finance to art. Seeks warm, bright, attractive, youthful (25-39), intelligent, worldly, beautiful, slim, natural female of substance hopefully into fitness, art, Manhattan base, not too tall, nor neurotic, emotionally together, mostly to spend high quality time and quiet in 3-4 star restaurants, film, travel, health resorts, *art galleries etc. Please send photo. I will* reciprocate. Serious person. NYM A210.

Not For Everyone—I am sexy, sweet and sincere, 38, pretty and articulate with a knock-out figure and more importantly, a compassionate heart. If you are tall, successful and well-mannered with integrity, warmth and a dash of the colossus, please answer this ad. Now. Photo appreciated. NYM V073.

NJ Man—Honestly good-looking, 5'11", slim, 41, independent in all ways except emotionally. Likes informal lifestyle, long walks, long books, travel, integrity, commitment. You must be slim, pretty, stable. I promise to reply to those including recent photo. POB 126, Roseland, NJ, 07068.

Handsome Physician, Christian—Seeks female, 24-31, attractive, slim, non-smoker, traditional, financially-stable, prefer fireplace to clubs. Photo/phone/bio. NYM V118.

I'm In The Prime Of My Life—All my seeds are sown. I want you with me. Jewish male, 43, looking for Jewish lady age 30-40, for fun and relationship. Loves theater, restaurants, sex unimportant. Note/photo/phone. NYM G162.

Highly Magnetic Italian—29, good-natured male with curly black hair, tootsie roll eyes and successful career. Seeks warm, dazzling, fun-loving female, 21-30, with self orientated goals interested in sincere, caring relationship to enrich each others' lives. Photo/note/phone. NYM V074.

31, 5'10", Blue Eyes, Male—Fun-loving, career-oriented, looking for woman between *24-30, with similar qualities. Blue* eyes not necessary. Send bio/picture/ phone. NYM C163.

Are You A Gentleman Who—Prefers blondes? Attractive blonde author, mid 30's, is looking for more than diamonds. Finding a true love to share champagne and fun by the fireside would be perfect. If you are charming, between 35-55, enjoy candlelight dinners/dancing to the sounds *of the big band/world-class travel and are* up for a little adventure, we really should find each other in time for the holidays. Please send your photo and proposal. NYM V076.

***Attractive* Cultured Romantic**—Mature gentleman with 3 elegant homes. Looking for beautiful, elegant lady who loves travel, music, sports and dancing. Bio with photo appreciated. NYM G169.

3 1/2 Star Leading Lady—Very pretty, warm, witty, intelligent, seeks leading man for award-winning happiness. The script: friendship played with romance. I'm 29, Jewish, into films, theater, exer*cise, travel plus. Audition with note and* photo. NYM V087.

Let The New Year Bring—Us together. We are sensitive, energetic, successful entrepreneurs, attractive, Jewish, younger than our years, interesting, warm with a good sense of humor, true Manhattanites who enjoy all the finer things in life. Would like special, secure guy to share the joys that life has to offer. Respond only if you are 45 plus and all of the above. Phone/photo. NYM G171.

Wanting To Share A Beautiful Life—*With a very special lady who is petite, at*tractive, romantic, playful and who has mild herpes. I am a 34, financially secure, professional male with same. NYM A211.

Captain Looking For First Mate—Male, *27,* 5'8", looking for woman, *21-27,* who likes sailing, wind surfing and fun in the sun. Send photo/phone. NYM G172.

The Beauty of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all accoutrements of success: town house in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Attractive, Tall, Blond Female—Elegantly classic, thin, 33, graduate education, never married, no dependents, not promiscuous, no diseases, drugs or alcoholism. Seeks kind, white professional man, 29-38, of similar substance and integrity, non-sexist, not afraid of commitment for sincere romance. Photo/phone/note. NYM A212.

Ski With Me—Easygoing, attractive male, 34, loves the outdoors, camping, rafting and motorcycling. Looking for independent, attractive, non-smoking female, over 25, for outdoor fun and companionship. Note/phone. NYM G174.

Desperately Seeking Indiana Jones—Beautiful, slim banker, 28, seeks love and adventure with handsome, intelligent male. Photo. NYM H122.

Chanukah Gelt (Me!?!)—Could be yours if you respond to this bright, funny, attractive and vivacious female lawyer, 26, who is seeking a warm guy, to throw snowballs at. Phone/photo. NYM A214.

Warm, Affectionate, Bright—Fun-loving, professional, Italian-American woman in her late 30's seeks sensitive, emotionally secure, successful man age 38-46 who enjoys being in a relationship and sharing good food and good films. NYM V078.

Blessed Be—35, blond hair, blue-green eyes, 6', 175 lbs male, very successful in the visual arts. Seeks extremely attractive to beautiful younger witch. Note/photo/ phone. *Blessed Be. NYM H123.*

Remedial Jogger—Other virtues. Very attractive, very nice female academic, 48, 5'6", seeks attractive, intelligent Jewish male, 48-60, with wit, warmth, wherewithal. NYM V080.

Wanted: Affluent, Independent—Male, with looks, class and personality, 40-48, for lady who has all of the above and *more. Photo/note/phone. POB 175, Lake* Hiawatha, NJ, 07034.

Return To Oz—With this big, beautiful, Jewish female, 5'8", 25, who has a brain but can sometimes act dumb, has a loving heart without the courage to share it, is a wiz at biz but also believes there is no place like home. I want to fly over the rainbow with an attractive, romantic, successful man who can make me laugh. NYM G176.

Let's Start The New Year Right—I'm a 31-year-old professional who is considered handsome, successful and the owner of an interesting sense of humor. I possess and value intelligence, honesty, sincerity and loyalty. I am also very romantic and like to enjoy life. If you are a very special and attractive woman who deserves the best, please write (photo optional). NYM A215.

Best Catch In NYC—Handsome, tall, 30, Jewish, sincere, lawyer/business. Reel me in. Phone/photo/bio. NYM A216.

Looking For A Date—With a happy ending? I am 40, 6'2", dark, curly hair, hazel eyes, good-looking, warm, sincere, successful. Have met but not found. It's been good, it's been fun but one day you're the one. Run a mile, watch the fire burn, sun and sea or winter and snow, a serious talk, a sensuous walk, come play with me. NYM G177.

Not Marriage-Minded—Passionate man, warm, caring, witty, professional type, tall, good-looking, 48, Jewish, Manhattan, seeking similar woman for friendship and non-serious romance. NYM V079.

Elegant Brilliant Woman—42, wishes to meet independent, innovative, irreverant entrepreneur. NYM G178.

Self-Made Fashion Exec, 36—*Won't set*tle! Has/have done "proverbial" all. Desires partner to share "all" with. You are 24-30, 5'4"-5'9", blondish, model's exterior, sincere. Photo/info. NYM G179.

Career In Progress—This red-haired Jewish female, 27, 5'9" seeks male to share life with. Interests include music, hockey. Note/photo? NYM V081.

***Classic* Looks, Heritage**—*Italian-Ameri*can professional woman (41), likes Puccini, politics, people. Would like to meet you if you're a man who smiles easily and can laugh at life. Note/phone. NYM G181.

Ho Ho Ho—Good-looking businessman, 27, 5'7", seeks sincere female, 21-31, to share the holiday season and beyond. Bio/phone. Photo if possible. NYM G182

Too Handsome For His Own Good—Urbane, athletic, PhD clinician/researcher, 32, 6'1", sharp-witted, tough-minded, gentle-hearted, seeks fascinating, tall, thin, too-pretty female, 26-33, who'll rein him in. Photo a must. NYM V082.

Serious 33-Year-Old Executive—Searching for tolerant patient woman, mature enough to work on lifes problems as well as our own. I am a sensitive, compassionate man who won't abandon ship when weather gets rough. Send photo if you like. NYM V085.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Sensitive, Gentle Jewish Businessman—46, seeking a relationship with a 30 to 40-year-old Jewish woman. NYM V100.

Special Lady Wanted—Intelligent, sincere, professional, NJ Jewish male, 31, 5'11", seeks down-to-earth Jewish female for lasting relationship. Photo appreciated. NYM V102.

Attractive, Sincere, Professional Male—38, 5'9", slim, Jewish - not religious with good sense of humor and varied interests. Seeks female counterpart, 25-39. Note/phone. NYM V103.

Good-Looking White Male 29—Seeks an attractive white female for scuba-diving and personal relationship. NYM V104.

A Class Act—If you are a very attractive, extremely successful, 40-50-year-old man, who is single, emotionally secure, tired of running, lives in Manhattan, enjoys music, art, theater, travel, fine food, friends, laughter, the country, quiet evenings at home, then this beautiful woman would like to meet you. Photo/note/phone. NYM V108.

Beautiful, Well-Bred, Italian Beauty—42, 5'4", with lots of warmth, style and class. Seeks gentleman, 45-55, with substance, looks and character to share the finer life. Photo preferred. NYM G152.

From Caviar To Cotton Candy—Pretty, green-eyed brunette, dancer/arts executive, 38, 5'5", well-traveled, Jewish, enjoys sports, music, good conversation. Seeks warm, well-educated playful man with a touch of class. NYM V110.

Down-To-Earth Jewish Woman, 34—Seeks man to share in life. NYM V111.

Shine On You Crazy Diamond —Let's put a twinkle in each other's eyes. Bright, zany Jewish woman, 24, seeks steady orbit. No shooting stars. NYM G204.

Vivacious, Special NJ Lady, 40—Black teacher seeks special man. NYM V112.

The Facts—Attitude: zest for life, positive, upbeat and nice. Background: English, literature, finance. Physical: Tall, attractive, blonde, 49, Scorpio. Desire: One special guy. NYM G205.

Sincere, Single, 32—Female MD. Seeking sincere, tall, professional, single male, 35-45. Prognosis good for long-term relationship. Bio/phone. NYM G186.

You've Got A Friend—This woman, 47, 5'5", slim, natural good looks, somewhat of an elitist yet unpretentious, Jewish, professional. Wishes to meet you, a slim, successful, Jewish gentle man, 47-55, with room in his heart for a loving, caring relationship. Note/phone. NYM G187.

Do Not Answer This Ad—Unless you are a special man, 45-55, eager to share life and laughter with a warm, active, happy woman. NYM H126.

Handsome, Jewish Lawyer—28, seeks special lady for special times. If you are Jewish, 22-29, attractive and want to share the good things in life, let's meet. Photo/phone. NYM G197.

Jersey Girl—Beautiful, bright, sensual, successful woman, 5'5", 125 lbs. Desires to meet an intelligent, successful, good-looking man, 35-45, with whom she can hang out. I love boating, backgammon, dinner out and romantic evenings in. For the right man, I'm your fondest dream come true. Photo/note. NYM G183.

Going Places—Doing things and having a good time, also like staying home and doing nothing. 31, professional, Jewish, 5'5", slim, athletic. Seeking female counterpart. Photo/note. NYM A237.

Tiffany, Rolls Royce, Dom Perignon—Quality is what I want. Please only write if you are extremely handsome, affluent, classy, successful and fun. I am 36, knock-out professional, well-dressed, great dancer and very selective. I have pizzazz, do you? Photo would be nice but not necessary. CT/NY. NYM G184.

Attractive, Warm And Caring—Fun-loving, 25, 5'4", brunette, Westchester woman, hopes to meet a really nice, sincere, handsome male, 27-35, to share friendship, romantic dinners and all life has to offer. Phone/photo. NYM A255.

A Surprising Fact!—I am one of the ten secure, intelligent, tall, beautiful, classy and professional women in this city who remains unattached! I am 24, Jewish, love working-out, traveling, beaches, am looking for the male version of this endangered species to be that special someone. Note/photo, preferred. NYM G185.

Is It You?—Italian man, late 30's, nice, quiet, casual, funny, successful, secure, exceptional, needs special, 25-30, woman to share fun, love, long nights, cold winters, NYC and many years. Letter and picture a must. NYM V086.

Self-Made Woman—30, warm and generous, soft and affectionate who is aglow with life and very aware. Is seeking a white man, 35-50 years old, who is genuine, down-to-earth and aware. If you can appreciate the finer and simpler things of life, drop me a note. Photo preferred. NYM G188.

I'm The Woman—You want but can't find. I can't find you either. There's the problem. I'm 26, beautiful, smart, witty and charming. You are Jewish, 5'11" or taller, handsome and looking for the same in a person as I am. Phone/photo. My photo upon request. NYM V125.

Attractive Woman, PhD., 40—Seeks man of character, kindness, wit and passion. NYM G189.

Still Looking—For that 37-42 beauty in Nassau, without children, photo a must. Phone. POB 88C LI, NY 11548.

Gentleman, 50—Seeks lady, 38-48, to share interests in classical music, opera, jazz, art, travel, theater. NYM G190.

Pretty, Lady Biologist—With ready wit, seeks professional, gentle, non-smoker, 40-55, classical music lover. NYM A221.

Sophisticated And Sexy—Career lady, 36, seeks elegant, successful gentleman, 40-55, to share life, commitment and spontaneous hugs. Bio/photo/phone. NYM H133.

Pretty, Green-Eyed Female— Romantic, slim, loyal, educated, brunette with traditional values, seeks professional, Christian man, 25-32. Photo. NYM A222.

Amusing, Attractive, Intelligent—Warm, honest, physically fit, professional, single, Jewish male, 32, 6', 170 lbs. Seeks slim, attractive, kind, intelligent, humorous, honest, caring woman, 25-35, for friendship, romance and maybe more. Note/phone/photo. NYM G191.

Successful, Handsome, Divorced—Wealthy businessman, early 50's, Wasp, recent resident of Greenwich, CT, from Manhattan, would like to meet a beautiful Connecticut woman; trim, non-smoker, between 25 and 40 who enjoys dinners at country inns, walks on the beach, sailing on The Sound, trips to Paris and London and other exciting places or just being with good friends. Please send letter, with photo and tell me about yourself. NYM G192.

White, Single, Jewish Men—I'm a white, single, Jewish, female, golden nugget buried in the Bronx. If you're a vibrant, intelligent, dancing prospector, (age 55-65) come dig for gold. Note, short bio., phone. NYM H128.

Pretty Female Brunette—35, seeks Jewish male, for caring relationship. Please be over 5'8", 33-43, handsome. Photo/bio. NYM A223.

Bring In The New Year—With a long, lovely lady. I'm fun, pretty, successful and enjoy the good life. If you are tall, white, successful, 28-35 (I'm 26) let's meet to plan a great evening. Send brief bio, phone and your idea of a memorable New Year's Eve date. NYM A224.

Creative, Curious, Classy—Ivy League-educated, feminine, slim, pretty. Seeks sincere man, 30-45, for serious relationship. Photo/note, please. NYM A225.

Self-Confident Executive—Funny, outgoing, attractive male, Jewish, 33. Seeks relationship with bright, pretty, caring lady, 25-33. NYM A226.

Nice Guy (Lonely)—Just moved to NYC, (Manhattan), warm, considerate and understanding. Has moderate hearing disorder. 39, attractive, 5'6", blond hair, hazel eyes. Seeking bright, petite woman for friendship and love. If sincere, and can handle a problem, write with photo (exchangeable), phone. Prefer writing, address appreciated. NYM A227.

Scandinavian Lady—Tall, slim, former model, late 30's, cultured, well-educated, world traveled, residing in California. Seeks sophisticated companion with a sense of humor for mutual enjoyment during frequent visits to NY. Only gentlemen solidly anchored in Wasp establishment need apply. NYM G194.

Affectionate Male, 45—Attractive, professional, fun-loving Wasp, 5'10", non-smoker, active, likes country trips, dining, cooking. Seeks attractive, affectionate, trim woman for good times and supportive relationship. NYM G195.

Adorable, Sexy, Smart—Blond, desires a sophisticated, all-American, good-looking man, 32-42. Photo. NYM A229.

Romanian Firecracker Needs Match—Attractive brunette, 40, fund-raiser, slim, enjoys laughter, opera and her cat. Seeks unattached male, 35-45, Christian, curious about the world, happy in his work, and looking for an intimate relationship. Please write. NYM G198.

NY/Palm Beach Attorney—40, sensitive, caring and tender. Seeks fun-loving lady, non-smoker, 25-35, to share his fireplace, sunsets, walks on beach, champagne, strawberries, chocolate mousse, and desiring a permanent relationship. I am a super chef and have great legs! Would love to start the new year with you. Photo/phone/bio. NYM H129.

Sensitive, Beautiful, 34—5'8", writer, intelligent, caring, supportive, good sense of humor. Looking for tall, talented handsome, aware, giving, honest, successful man ready to share friends, jazz theater, stimulating conversation and rainy Sundays. Photo/noto. NYM A228.

Chocolate Kisses—Beautiful, black, Jewish, divorced, sweet, unjaded romanti seeks right chemistry with handsome stylish, professional man, 30-40, hip, fun loving with youthful outlook, generou spirit and kind heart. NYM V088.

All-American Male—Successful, professional, extremely handsome, intellige wit, creative and humble, 32 years ol 6'1", blue eyes, blond hair. Seeks gorgeou companion, both inside and out 25-3 years old. Photo/phone/note a must. NY G199.

Successful Male Manhattanite—36, ta good-looking, slim, intelligent and h morous, who enjoys listening to serio music but loves looking at the lighter si of life and leaving problems at the offic is engineering this personal, to entice fantastic female, late 20's-30's, attracti affectionate, humorous, honest, sensu and sincere about beginning somethi special. All non-smokers, please se note/phone. NYM G200.

Obscurely Wise, Uncommonly Kind Debonair businessman with artistic in nations. Affluent, discerning, eclec sportive, 41. Seeking lovely, lissom, s cessful lady, 20's-30's, of kindred qual Photo/letter/phone, please. NYM G19

NY Female Exec—Designer would ther be in old jeans, riding horses and ting by a fireplace in the country, t drinking white wine and eating quiche Columbus Avenue. Are you over 5'1 34-44 with eclectic interests who is fin cially secure, athletically inclined likes animals? If you're out there. N photo/ phone. NYM A236.

Striking Vivacious Leggy Blond—W Jewish professional seeks active, fun, cessful, attractive, commitment-mi man, 30-42. Photo helps. NYM V084

Extremely Attractive—Fun-loving, pr sional, Jewish woman with style, ch wit, warmth, loves NYC, ocean bre sunsets. Seeks sharing male, 39-55, for beginning. NYM G214.

Special Lady—Pretty, enthusiastic, ro tic, educated, divorced, female. Enjoys Seeks nice guy, 40-48, with compa qualities, over 5'8", for friendship, fu mance and possible lasting relation NYM H134.

STRICTLY PERSONALS

Loft Man, Upbeat, Offbeat—Adventurous, tall, trim, tasteful and handsome, 40), seeks funny, easygoing, good natured, physically fit woman with a twinkle in ither eye, 25-35. Note/phone. NYM A239.

ood-Looking, Single—35, 5'10", warm, aring, sense of humor. Educated professional, Queens resident. Seeking Catholic ady with class, 25 to 35, who likes travel, novies, swimming, baseball, music and ountry drives. Letter/photo/phone appreciated. NYM A240.

f The Shoe Fits—Woman photographer, 8, athletic, traveler, non-smoker, poodle-ater, artsy but practical, seeks man with 2 cards in deck. Photo/bio/phone. NYM 121.

entral Jersey Educator—Trim, fit, with any interests, would like to meet petite, ttractive, career woman, 35 to 45, to hare good times and romance. Non-noker preferred. Note. NYM A241.

trikingly Beautiful Sensitive—Jewish, rofessional, 40, great figure. Seeks arm, kind, intelligent, witty, handsome, eavy-set male, 40's. Letter/phone. NYM 216.

Need A Boss—A patient woman to get e away from my work. I'm 48, successl workaholic, stockbroker. If you are wish, mid 30's, like the city, tennis, ilharmonic etc, and still want to work wards a family, why not reply? NYM 244.

nd Red Roses—Very attractive Jewish ofessional woman, 34, seeks kind, sinre male. Bio/photo. NYM V105.

nly 16 Shopping Days—To find the st *holiday present ever! Under the gift* apping an attractive, petite, vivacious man of substance with passion, independence and sensitivity/a lover of life. ribbon can be untied by a Jewish, sere (financially and emotionally), dynic man with a zest for living, 45-58, h a young heart, body and mind. And nember I can beat the competition. d your list and photo. NYM H127.

y Exec—46, widow with wide range nterests, seeks successful, fun-loving, ere, gentle man, 45-55. Non-drinker erred. NYM A243.

ady—Looking to share life, love for- with handsome, successful, loving , 35-49. Photo/phone. NYM G193.

ite Me!—Dynamic man wanted, 45- by successful NYC lady for love and hter. Photo preferred. NYM A218.

NEW YORK
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FOR PEOPLE
ON THE MOVE.

Your Chanukaah Gift Is Here—Slim, pretty, vivacious, adorable, female, 23. Mine is tall, slim, attractive, ambitious, Jewish, 24-29. Can we open them together? Photo/bio. NYM V089.

Loves Maine And Manhattan—Pretty, professional woman, 37, humor, enjoys outdoors, theater. Seeks single, attractive man, 35-45, risk taker, low-key, who likes his career. Phone. NYM G201.

Charming, Attractive, Vivacious—Woman, 40, intelligent, successful, fun-loving, professional. Seeks caring, closeness and commitment with male counterpart (38-48), to share long walks, talks, movies, dancing, tennis and champagne. Phone/note. NYM A230.

More Than A Woman—23, pretty, petite. If you are successful, Jewish, 25-30, attractive and believe in happy endings, send photo/phone/bio. NYM G202.

Come Here Handsome—I'm quite a treat, let's try out our dancing feet. Or smash the ball across the court, I hit hard, I'm an athletic sort. I'm in the world of high finance, am a woman who enjoys romance. I read, I travel, I love to learn, for that special man I now do yearn. Come out of hiding, knock on my door, I'm waiting for you at age 24. NYM H130.

Adventuress Attorney—Divorced, white, Jewish female, pretty, slim, sensitive, independent, bright, down-to-earth, who loves travel, the arts, dining, boating, tennis, *seeks Jewish, non-smoker, professional* or business counterpart, 38-48, for fun, romance and possible long-term relationship. Photo/phone. NYM V091.

Blond And Beautiful TV Personality—Wants to meet successful, attractive, single, white male, 35-45. Bio/photo a must. NYM V092.

Lady Of Quality—Very pretty, college grad, seeks man, over 5[illegible] NYM V093.

Manly, Albeit Lovable—Nature, art-oriented, established, non-smoking Jewish man in his forties, yearns to share hugs, laughter, a tender attachment with warm, *open woman. Smile.* NYM V096.

Sensitive, Fit, Single Jewish MD, 34—5'7", 145 lbs., who enjoys jogging, folk and classical music, art and reading, seeks slim, bright, pretty, single woman, 20-34, for serious relationship. Bio/photo, please. NYM V097.

Funny Wall Street Male—44, 5'11", white, single, Jewish, ordinary-looking, self-assured, adventurous, Eastsider, who writes, hikes and travels,seeks educated, non-religious, attractive woman, 22-42, of any race to enjoy quiet and public times. Please send note, photo. NYM V099.

Wanted—*Strong gal, good listener for* lonely, soft, Irish Catholic, who needs a friend. Phone/photo, please. NYM G217.

A Good Guy—Gentle, laconic, 37, 5'8", slender, cute, youthful looks, Jewish, agnostic, ex-musician turned computer programmer, interests include reading, ethnic food, karate, running, museums. Wants to start a family with left-leaning woman, 29-34, brainy, thin, pretty. No cigarettes/yuppies. NYM A245.

Elegant Mid-Westchester Brunette—With beauty, brains and a warm femininity, arts/dance background, slim, 5'6", seeks quality Jewish male, 48-58, for caring/ sharing. NYM V113.

Sophisticated European Professional—Handsome, thirties, seeking intelligent, high-powered woman with style and good sense of humor, for the real thing. Manhattan only. Phone/photo. NYM A246.

Queens Gentleman, 40—Tall, good-looking. Also warm, secure, loving and supportive. Seeks pretty, shapely, caring, sexy lady for mutually beneficial relationship. Photo/phone/note. NYM V114.

Let's Spend Our New Year's Eve—Together. My ideal date is a 26-30-year-old, manly man in whose arms I can feel secure. I am a 25-year-old Jewish prof who *is attractive, effervescent and caring.* Looking for long-term commitment. Photo appreciated. NYM V115.

The Comet Made Me Do It—And so, an attractive, complex man, 38, college teacher, watches helplessly as he seeks a spirited, attractive woman, 20's-30's. Interests in the great outdoors, laugh a lot, read a lot, add points. Yuppie credentials, deduct points. You know who you are out there. And so does the Comet. Defy it at your peril. Phone/photo. NYM G207.

Slightly Overweight Teddy Bear—38, who enjoys all sports, good theater, loves *to dance, hug, take long walks and share* special evenings, seeks a fun-loving woman, similar interests, who is not afraid to compromise. Non-smoker. NY is a lonely place if you are single and I don't want that anymore. NYM V116.

Attractive European Widow—5'6", Warm, outgoing, sophisticated, caring lady in late 40's. Desires to meet a special man, non-smoker, 50-55, who is sincere, educated, attractive and successful. Photo/phone/note, please. NYM H131.

Romantic, Very Pretty—5'8", slim female, seeks Jewish man, 40's, who is caring. Photo requested. NYM G210.

Without You It's Half The Fun—A very pretty, charming, young 40's professional misses sharing interests, fun, feelings with down-to-earth, vibrant, successful man. Note/phone. NYM V117.

Tender, Thoughtful, Supportive—Very handsome, successful, financial entrepreneur, Jewish, 5'10", 28, in pursuit of ambitious, athletic, adventurous, artsy, professional woman. Objective: To indulge her generously with passion, intimacy and the material things so easily provided. NYM A231.

Classy Cowboy—Intelligent, sincere, good-looking, a tall, single man seeks the joys of life with beautiful, well-educated, charming woman, 34, eclectic interests, Mid Western values, art, skiing, sailing, swimming, biking. Photo/phone/note. NYM A232.

Funny, Adorable Artist—Businesswoman and sometimes palm reader with sensitivity and smarts, seeks sane youthful, Jewish man, to 46, with strong heart line. NYM A234.

Willful And Witty—Caring and compassionate, attractive, slender, Jewish, Ivy grad, (23). Seeks mensch - bright, sensitive, sincere, athletic, non-smoking, (24-32), to share long walks, laughs and mogul-bashing. Bio/phone. NYM G211.

Touch Of Class—Young at heart with body to match, physically active, financially independent, great cook, children grown. Desires sensitive man, 50's, non-smoker, physically fit, good sense of humor. Photo. NYM G212.

Fabulous, Feminine, Forties—Attractive, Jewish professional, seeks male companionship. Note/phone/photo helpful. NYM A233.

Beautiful, Successful Woman—With old-fashioned values and modern interests. Seeks successful, intelligent, sensitive, warm, attractive man, 35-45. Please send photo. NYM G218.

Beautiful 40 Jewess—Loves life and lives it real. Seeks independent, secure man. Photo/phone. NYM H135.

Sane But Funny Man—Seeks pretty Ms. to 39, as friend and lover. Bright, profes*sional, attractive, divorced, 50. Photo a* must. NYM G209.

Unique Businessman—In 50's, would like nothing better than forming marriage and family with an exceptional lady in 30's. NYM V123.

Are You Orthodox?—Handsome and financially secure, Jewish professional, 39, slim, tall. Seeks intelligent, never-married, over 5'5" and beautiful princess under 32, for marriage and family. Recent photo/phone. NYM G213.

NJ Professional Male—62. Take old tasty traits: sincere thoughtful, considerate; Mix in new: adventure, imagination, creativity; Blend with beauty, travel, music, affection, outcome? Photo optional. NYM A242.

Dynamic Pretty Woman—40. Seeks fun, warm, considerate man, 35-45, who loves life, laughter. Bio/photo, phone. NYM G206.

Very Attractive, Mellow—Professional, divorced lady, 39, enjoys fine dining, the arts, travel. Seeks relationship with gentleman of similar tastes. NYM G220.

Very Nice Looking, White Male—55, 6', 170 lb, entrepreneur. Seeks intelligent, very *pretty, slender, shapely, loving, marriage-minded* and very affluent lady, 5'5-5'7, for lifetime happiness. NYM G221.

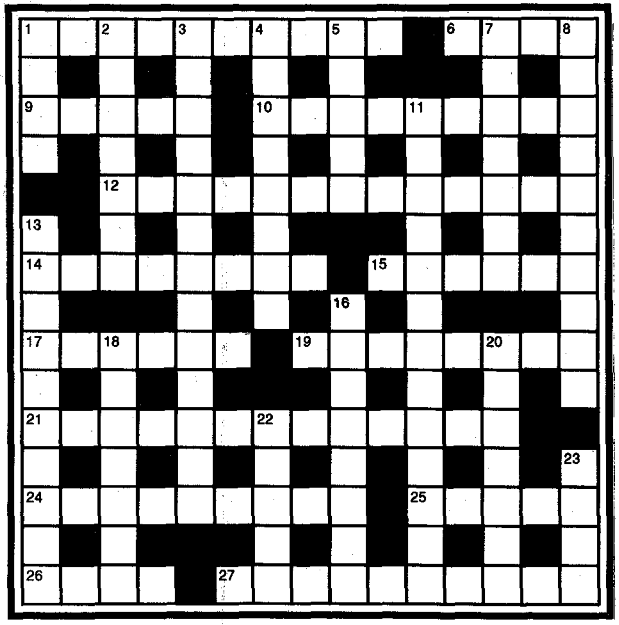
Very Bright Man—Open, caring, witty, tall, attractive, never married, 41, PhD. Computer professional. Eclectic interests include: foreign languages, science fiction, travel, musical theater. Seeks exceptionally bright, very humorous, open, pretty, trim, non-smoking, non-religious, Jewish woman for marriage and family. NYM G222.

Oriental Charm—Handsome, professional, Wasp man, age 35, 5'8", 150 lbs. Seeks feminine, sincere, oriental lady for a long-term relationship, tender moments and memorable times. Phone/bio/photo, if possible. NYM G223.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Broken rib? His dupe produces a different injury. (7, 3)
6 Land holding recorded in his ledger. (4)
9 In charge round about legislation leads to growth. (5)
10 Brings tea freshly brewed on reaching the summit. (9)
12 Queens once used to race across it. (8, 5)
14 Little devil learning date made a plea. (8)
15 A group of animals I love might be painted here. (6)
17 Gets into a proper relation to the signal? (6)
19 Fire guard makes a call for help just about most suitable. (8)
21 Gets through the day by parading in front of Big Ben? (6, 3, 4)
24 Bring in from abroad a worker of some consequence. (9)
25 Absolutely perfect when I put hands out. (5)
26 Father joins a nihilistic movement. (4)
27 Inland game comes up with a star. (7, 3)



DOWN

1 Cost of an animal in America? (4)
2 Release your grip on Paul's can without a crunch. (7)
3 Drink to excess and take what pigs eat with feathers and ale! (5, 4, 4)
4 Made fun of getting out of bed? (8)
5 Old tribe carrying hard water to Islington! (5)
7 Despatch enclosing a gratuity, which is all the minister earns. (7)
8 Encourage the one drunk to have a snack. (3, 2, 5)
11 Top side is torn out from the paper specialising in sides top and bottom! (6, 7)
13 New maps I worked at but used wrongly. (10)
16 Insisted upon a lock-up edition. (8)
18 In a little drink, I'd say it's boring. (7)
20 Draw with a broad smile—without it you might bring the roof down! (3, 4)
22 Business of the oldstyle jazz note. (5)
23 Group of people is able to include fifty more. (4)

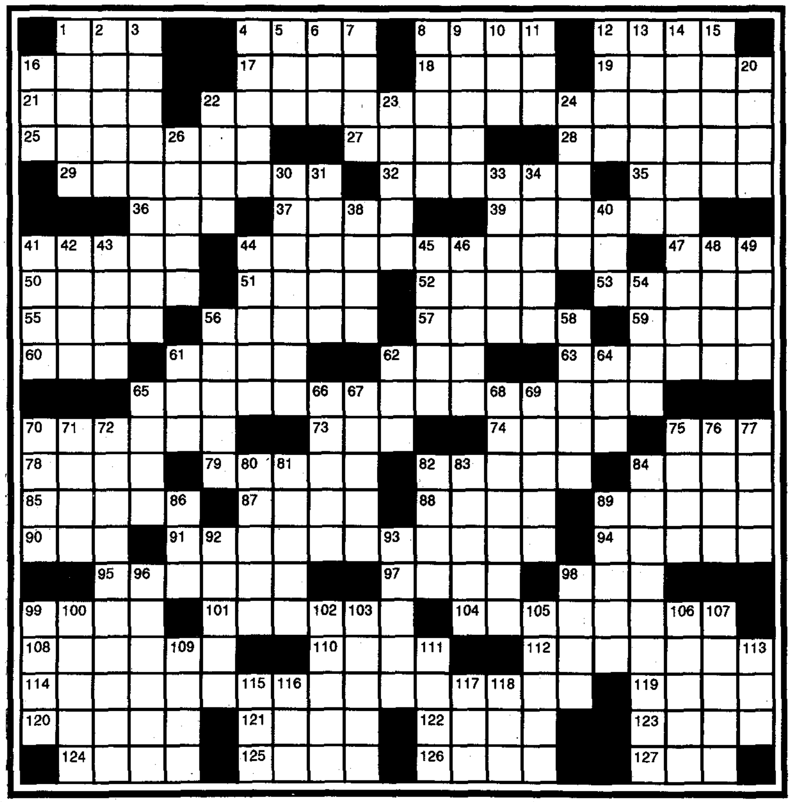
'RETROSPECTIVE '85': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Coffee server
4 Chunk
8 Corrosive substance
12 Amphora handle
16 Annie Laurie's hill
17 Sabra's dance
18 Rodent of South America
19 Seven: prefix
21 Chevalier song
22 Superstar of '85
25 Posed scene
27 Chest noise
28 Of a culture
29 People in the '85 news
32 "Sting" star
35 Millay
36 Officeholders
37 Start of "TW 3"
39 "Peer Gynt" dancer
41 Perfumer's concern
44 City in the '85 news
47 Supplicate
50 "Ariadne auf ——" (Strauss opera)
51 In person
52 Ace
53 "Achille ——," ship in the '85 news
55 Neck and neck
56 Confronted
57 Poet W. H. ——
59 Roman 1104
60 Beat out
61 Tableland
62 French conjunctions
63 Elicits
65 Emmy show, '85, with "The"
70 Past adolescence
73 "O Sole ——"
74 Tawny wildcat
75 Not talking
78 Gung ho
79 Frolics
82 Disaccustoms gradually
84 Cancun coin
85 U.S. Open winner, '85
87 "Monster" lizard
88 "What —— for Love"
89 Yearned (for)
90 Tax-shelter acct.
91 Superbowl winners, '85
94 Sky-blue
95 Nursery-rhyme word
97 Gold Rush city
98 Wood-shaping tool
99 Smear
101 Acquiesce
104 Oscar winner, '85
108 Disorderly
110 Yule
112 Artist's place
114 World Series winners, '85
119 Part of A.D.
120 Top sheik
121 Crusaders' port
122 Jacket detail
123 Dry run
124 Wagnerian goddess
125 Pashas of the past
126 Diner sign
127 "To Autumn," e.g.

DOWN

1 Dickens's Heep
2 Stallone role
3 Tony dramatist, '85
4 Shoulder motion
5 Bud's comic cohort
6 Rainbow shape
7 Max the boxer
8 Seed for Johnny
9 Batsman Rod
10 "—— on parle français"
11 Dapper one
12 Aide: abbr.
13 Situated below
14 Derby winner, '85
15 Dined at home
16 NYC subway line
20 Andean native
22 "Whiffenpoof" sounds
23 Donder's driver
24 Great brains: var.
26 Lab burners
30 Having scruples
31 What push can come to
33 Tressed like Leo



34 Writer Maurois
38 Impersonated
40 Bobby Fischer rival
41 All over again
42 Sitarist Shankar
43 Beasts of burden
44 World-weary
45 Reluctant
46 Busy, as a phone
48 Great Lakes port
49 State execs
54 Egyptian deity
56 Not as many
58 Showy lights
61 Mal de ——
62 WW II arena
64 Followers of U
65 Actor Hirsch
66 Hint at
67 Hebrew month
68 Trevor and Bloom
69 Millstone bars
70 Niger's neighbor
71 Declare
72 Comeback lady of '85
75 Waiter's offering
76 Addict
77 Fashion
80 Folklore meanies
81 Catchers' needs
82 Bowery derelict
83 Dropsy
84 NYC Marathon winner, '85
86 Certain baseball positions: abbr.
89 Chaplain, to G.I.'s
92 Go-aheads
93 —— alia
96 Roughed up
98 New Testament book
99 Durham university
100 "What's in ——?"
102 Contest form
103 He wrote "The Highwayman"
105 Obeys the sentry
106 Penalized financially
107 Verb form
109 Pasternak heroine
111 Zero, to 85-Across
113 Balderdash
115 Blackguard
116 Rocks, at the bar
117 Aye
118 Aardvark's tidbit

Solutions to last week's puzzles appear on page 14

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they agree on.
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BENSON & HEDGES
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10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Feb.'85.